

No 8046.188



GIVEN BY

Frank S. Collins.

ESTHER,

*Methodist Church
Malden*

THE BEAUTIFUL QUEEN.

A CANTATA OR SHORT ORATORIO.

DESIGNED FOR

MUSICAL CONVENTIONS, FESTIVALS, AND MUSICAL SOCIETIES.

Composed by

WILLIAM B. BRADBURY.

WORDS WRITTEN BY C. M. CADY.

REVISED AND ADAPTED FOR DRAMATIC PRESENTATION BY R. W. SEAGER.

BOSTON:

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Frank S. Collins
Oct 28, 1906.

ESTHER THE BEAUTIFUL QUEEN.

PROGRAMME.

ACT I.

CHORUS OF PERSIANS,

"Haman, Haman, long live Haman."

SOLO—HAMAN,

"Behold this Mordecai, in scorn."

"To the King, to the King, &c."

SCENE SECOND.

RECITATIVE—HAMAN,

"There is a certain people."

DUET—KING AND HAMAN,

"A song of joy."

SOLO—PROPHETESS,

"Lo, o'er the wicked."

ACT II.

SOLOS AND CHORUS—MORDECAI, ESTHER AND THE JEWS,

"Woe is me"—"Israel, O Israel"—"Go thou unto the King"

"To Thee, O Lord"—"God is the Refuge."

ACT III.

SOLOS AND DUET—KING AND ESTHER,

"What is it, Queen Esther, and what is thy request."

ACT IV.

PERSIAN CHORUS AND SOLOS—CALL TO THE BANQUET,

"Haste to the banquet hall"—"Then go thou merrily."

SOLOS—ATTENDANTS, ZERISH AND CHORUS,

"Mordecai the Jew shall no longer sit in scorn"—"Why should this Hebrew vex my lord."

SCENE SECOND.

SCRIBE READING RECORDS TO KING.—SOLOS—KING, SCRIBE AND HAMAN

(Enter Chorus rejoicing) "Aha, aha, proud Haman begins to fall."

QUARTETTE—GUARDS,

"Rejoice! Rejoice, open ye the gates"—"Trust in the Lord forever"—"Thou wilt keep him in perfect peace."

SOLOS AND CHORUS—MORDECAI'S SISTER, HIGH PRIEST AND HEGAI.

ACT V.

SOLO AND TRIUMPHAL MARCH,

"Thus shall it be done unto the man whom the King delighteth to honor."

SEMI CHORUSES OF CHILDREN.

SCENE SECOND.

SOLO—ZERESH TO HAMAN,

"Thy galling defeat, alas we know it all."

SCENE THIRD.

THE BANQUET—DUET AND FULL CHORUS,

"Long live our beauteous Queen, &c."—"What is thy petition, and what is thy request."

THE DENUNCIATION—EXIT HAMAN,

FINALE.

"Do I wake or am I dreaming"—"When the Lord turned again the captivity"—"Praise ye the Lord."

OMISSIONS.

If there is not time to prepare the entire Oratorio, the following may be omitted. "He that goeth forth" and following chorus. Solos by Zerish's attendant "He and all his nations," &c., and the choruses commencing "Then said they among the heathen" to the end, substituting "Praise God from whom all blessings flow,"—or "Gloria" from 12th Mass, or "Beautiful are thy towers."

ESTHER THE BEAUTIFUL QUEEN.

DIRECTIONS FOR

ORGANIZATION, COSTUMING, &c. BY R. W. SEAGER.

1st. To organize a chorus or convention of singers. If a stranger in the town or city you design to operate in, and there is no organized society, see personally the choristers and leading singers of the various churches. Don't ask their advice as to the encouragements or prospects but inform them that Esther is going to be given and invite them to come to the first rehearsal. This should be held in a pleasant hall or lecture room, capable of seating one or two hundred persons. Let the newspapers insert your call for this rehearsal in the local columns. Send circulars of invitation to all singers, but don't neglect to call upon several of the representative singers and secure their cooperation. What you propose to do must embrace a course of valuable instruction, besides the recreation and pleasure of the thing. Plan your work so as to complete the course in from 10 to 12 evenings, two the first week, and two, three, or four thereafter till the end. Two or three towns or cities may be kept in rehearsal by the same conductor at the same time.

1st. rehearsal. Commence with the simplest choruses, pages 27, 35, 25, 52, &c., &c.

In the course of the first evening ascertain, as far as possible, the quality and calibre of voices adapted to various solo parts, *but don't positively assign any solo parts till sure you are right.* In every company of 30 singers there is always one who will make the best Queen, another the best King, another the best Haman, another the best Zerish, &c., &c. Don't give all the parts to members of one choir or "clique."

A little inquiry before the first rehearsal will greatly aid in forming a correct judgment. It is well to ask one lady to sing Esther's, or Zerish's, or Prophetess solos one night, another the next, and so on, the positive assignments being left till the 3rd, or 4th rehearsal.

Perhaps the full cast will not be completed before the fifth or sixth.

After assignments are made, the King and Queen; the King and Haman, Haman and Zerish, &c., &c., should practice together during the daytime. Also each of the solo parts should be thoroughly rehearsed privately, so as not to occupy the time of chorus singers in full rehearsal.

Action should be commenced at 3rd rehearsal, or sooner, and the music memorized as soon as possible, especially by the solo singers.

Don't try to go through the book at any one rehearsal. One half is sufficient on any evening except the two last, one of which at least, should be a full stage rehearsal, with all the action.

One week before the concerts, (do not advertise less than two nights,) commence the advertising. It pays "to pay the printer." Get out a nice programme, a strong poster, (two or three sheet.)

Out of one hundred cities and towns in which it has been my pleasure to direct this Oratorio during the past three years, scarcely one fourth of them, at the beginning, offered the slightest encouragement. Choristers, teachers, and directors, although desirous of having the work produced, have almost invariably said "no sir, you can't accomplish anything here." "Our singers know too much," or "too little," "and besides you cannot find talent enough" or, "they won't train together," "they consider themselves competent to do

something better," &c., &c., ad libitum. But it has invariably happened that the best talent in every city has speedily become the most thoroughly interested and painstaking; those places which contained almost "no talent" have developed unheard of ability, and where home entertainments and concerts were usually, or notoriously failures, Esther has succeeded triumphantly, gladdening the hearts of many despondent ones, brightening the exchequer of many depleted treasuries.

Esther produced in Indianapolis \$2,700. In Pittsburgh \$2,300. In Columbus, \$2,000. In Evansville, Ind., \$1,200. In Rochester, Utica, Troy, Lockport, Po'keepsie, St. Paul, Minn., St. Louis, Detroit, Kansas City, Burlington, Iowa, and other live cities, large and handsome "benefits" for Libraries, Musical Societies, Asylums, &c., &c.

If your society, (you who read this Preface) is in debt, if your Library, your Orphan Asylum, your church, wants a "benefit," inaugurate "Esther" and the thing is accomplished.

Ten or twelve rehearsals only are necessary. The solo parts should be early assigned, and memorized by the third rehearsal, at which time "action" should begin. If there are 60 or more singers in number, a double chorus may be formed, "Jewish" and "Persian," otherwise all should learn both sets of choruses. The children, ten or twelve boys, the same number of girls, from six to twelve years old, can be taught their semi-choruses and marchings in four rehearsals of an hour each. Their presence at evening (chorus) rehearsals is not necessary except the last, a stage rehearsal. Two bright boys and two girls, the latter understanding the "waltz step," are required for King's and Queen's Pages, also a bright child of five or six years for the part of "Ida," child of Haman and Zerish. Costumes and properties for the entire company which add very greatly to the beauty and effectiveness of the performance, may be procured at trifling expense.

Where the auditorium is large and the entertainment can be given for several successive evenings, rich wardrobe is perhaps the most desirable.

Any information upon this or other points not clearly understood will be cheerfully given by addressing R. W. Seager, care of O. Ditson & Co., New York.

Get your tickets with coupons ready; diagram; arrangements for doorkeepers, ushers, &c., &c., for there will probably be a rush for seats. And now for the Action.

SCENE 1st. - Persians. When the curtain rises they may be discovered upon the stage, or come tripping in as Haman enters from left wing. (Note. "Left" is to your left as you face the audience.) All sing to Haman, with appropriate gesture, as he passes back and forth, and all howling low at the words "Bow down to Haman," he returning the salutation in part.

Just at the close of chorus and while "Behold this Mordecai, &c.," is being played as prelude, Mordecai enters from left and walks across in front, looking scornfully at Haman, and is discovered by Haman and Persians, who at once become angry. Mordecai continues across to right, remaining in view of singers but back of wing, while solo and chorus "Behold, &c." are sung.

Then "To the King, &c.," all leaving stage while repeating in chorus

SCENE 2d, ACT 1st. Now draw the flies, exposing the King on throne in the rear-centre; two guards on each side, (Herald and one base to left, Harbonah and other base to right,) with battle axes or spears, and King's pages with goblets and flagon on stand at right. Enter Haman from left, Salute: King holds out sceptre, as in all cases when approached by any one; Recitative; King's reply, 1st verse sitting. Rises at 2d verse, (Haman kneeling to receive ring), then as prelude to "A song, a song" is played, walk forward easily while Pages advance on either side with wine, keeping step to music, which must be played faster for them than for the song. Pages kneel, and salute (in front of King and Haman) before handing wine, then step back and salute, and return to places in the rear.

The salute—A low bow as right hand comes to the heart, and drop the hand as the head rises. Note.—don't locate the heart more than a rod below the vest pocket, a very apt thing with beginners.

At "More wine, more wine," Pages refill goblets, and come forward again, retire, &c. As Prophetess enters, King and Haman stand aghast, moving further and further away. Curtain falls on tableau of above. Instrumental music here. Time three minutes. Chorus of Jews next.

ACT 2d.—Lights down. Jews in the rear. Bowed heads. Persians in the wings, out of sight. As Mordecai enters from left, singing "Woe is me," Jews turn toward him. As Queen enters from right, singing "Israel, O Israel," all kneel, heads bowed, and rise at first sound of chorus, moving forward slowly while singing.

Mordecai and Esther sing chorus third time.

At "Go thou unto the King," all should appear interested and anxious, and especially earnest in action when chorus sings, "Go Thou unto the King."

Mordecai and Esther almost constantly moving back and forth in front of chorus.

At final "I'll go," Esther exits to right, all following a few steps, and kneeling with heads bowed, while prelude "To Thee, O Lord," is played. Then Mordecai rises and sings 1st time, solo, his hands uplifted, chorus remaining with heads bowed. At repeat, chorus raise hands and eyes, singing very softly and staccato. Then all rise, while "He that goeth forth" is sung. Then Light up and heads up, at "Shall doubtless come;" making this very joyous. Note.—Don't stand like statues in any wide awake singing. *Let every one act.*

High Priest or Mordecai may now advance a step and sing two lines (Soprano) of "God is the Refuge" as a lead to chorus who then sing the same to end. Soloist. "Therefore will we never fear," steps forward a little while singing. As Mordecai's sister (or Mordecai) raises hands and eyes, and commences solo "In Thee, O Lord," the chorus all bow their heads until repeat, when all raise hands and eyes, singing chorus very softly and staccato. Tableau. Every eye looking up and hands fixed while curtain falls. If encored, sing last solo with chorus.

Instrumental music here. Time, 2 minutes.

ACT 3d. King on throne. Scribe to left, appears to be entertaining him from scroll. Guards in position. Enter Queen and Maids from right; her alarm: silent prayer; advances and falls upon one knee, at foot of throne, as guards charge upon her.

King discovers her, springs forward and raises her with right hand, holding out sceptre with left, which Queen touches with right hand while both walk forward, King singing "What is it, &c." If there is probability of encore, King and Queen should be discovered back at throne, hands joined, ready to step directly forward and respond with last part, "Long live, &c."

ACT 4th. Persians. Haman apparently reading a scroll in centre of stage, Zerish to right, alto attendant to right of her, soprano attendant to left of Haman, child with Zerish. Enter Herald or Harbonah from Right, at middle of prelude; salute, sing "Haste to the Banquet, hall. All attend, Haman turning partly away after the first line. Zerish and attendants sing second verse to Haman as Herald exits. Chorus repeat both verses while Zerish and attendants procure from some one back of them Haman's robe and crown in which they invest him while singing. Joyous, at final "haste" and during next prelude, Mordecai again crosses stage, when Zerish or Alto Attendant sings "Mordecai the Jew" &c. Sop. solo from Attendant on left, &c., &c. Haman's reply, Zerish's magnificent solo, she pointing to gallows at right front. At the word "die" Haman and friends agree with appropriate action. "Hurrah" in earnest Haman singing right along with chorus, changing words to suit his case, "me" for "thee," &c. At final "Haste, Haste," all trip off the stage joyously.

ACT. 4th. SCENE 2nd. Double chorus in wings, rear, on both sides, ready to come in on the run at "Aha!" King on couch in centre, lights down. After curtain rises. Scribe reads records deliberately to King. Interruption by King, "What honor, &c." Scribe answers (after looking at scroll) "Nothing is done" "Who is in the court?" Scribe salutes, passes out to see, returns, salutes and replies "Haman is in the court;" King, "Let him come in." Exit Scribe. Enter Haman cheerfully, salutes, King rises and sings "O Haman, &c." At the words "to Mordecai" Haman is astounded, but King, having turned to right at that moment, does not discern his discomfiture. Repeats, in tones of command, both going out to left, followed closely by guards. At the same moment, chorus come rushing in from both sides and rear singing "Aha!" Guards return in order to the front, while prelude to Quartette is being played. Sing both verses as Quartette, then as chorus, then guards march out while all are singing "Rejoice"! Guards then leave weapons and join chorus in rear.

At the coming in of the "Aha!" those who sing the duet and soprano solos should be in position to reach the centre of stage, the duet singers, (Mordecai's sister between them) stepping a little forward at "Trust in the Lord," Hegai or Prophet advancing from Right to side of alto in duet, while singing his solo, Mordecai's sister stepping to front for "For thou hast been a strength," and kneeling with hands and eyes uplifted in prayer at "Thou wilt keep him" 1st time, solo, chorus heads bowed, then all raise hands and eyes in repeat, sopranos singing tenor and all very soft and staccato; next chorus, after which High Priest advances from left to side of sopranos in duet, his hands uplifted and arms extended for solo while all others kneel with heads bowed. For the repeat, all raise hands and eyes and repeat solo in unison. At close, rise instantly and keep accurate time to close of act. A fine effect may be produced with this chorus by gradually increasing the power from "Trust ye in the Lord" to close, holding last note with full power, its full time, sharp.

Note.—In Act 2d, and Scene 2d, Act 4th, High Priest and Hegai or Prophet are at the ends. In all other choruses except finale, out of sight or costume changed.

This chorus and all followings should be sung by both Jews and Persians, Jews in the front ranks.

TRIUMPHAL MARCH.

ACT 5th. King and Queen seated about middle of stage. The whole company except Zerish and a few others, formed in couples in line of march extending across rear of stage, Herald or Haman and Mordecai heading the procession and standing for position in left-front wing. Note.—Organize the march in order of height, tallest first, pages last, gents and ladies in couples, gents on right side. Note.—Ladies may come in couples after all the gents are "used up," but don't let "seven foot" gentlemen select "three feet" ladies, a common occurrence.

Before curtain rises, get children in position, tallest boys at the head on each side, and girls in same order behind them, out of the way of procession, ready to come in quickly when tableau forms. The children may all be back in hall entrance, ready to advance in a second. During the performance up to this time they, the children, should be seated on front rows of seats in auditorium. At rise of curtain Haman and Mordecai advance toward King and Queen. Salute. Then solo by Haman, pointing to Mordecai at the word "the man," then all march, every one singing in sharp time and marching twice entirely around; the last time forming in tableau across stage in rear of King and Queen. Then, in come the boys, semi-chorus countermarching at close of first verse, and marching to line, and on each side of King and Queen after second. Then girls semi-chorus same manner, and form in front of boys. Tableau. Note.—For encore—let boys and girls be trained to march out with precision and repeat each one verse. The marching must be thoroughly prepared. It is very beautiful.

SCENE 2nd, ACT 5th. Haman enters from left in mute distress. Zerish follows with child, advances and sings to him, kneels at close. Enter Herald singing "hut haste", whereupon Zerish and Haman rise, she holding up the "Ormud" with his gaze fixed upon it as they exit. While this is being sung, (with flies in set one or two,) the banquet may be arranged in the rear, noiselessly. Queen on one of the throne chairs, seated, the chorus on either side and in rear. As flies are drawn, King and Haman, Zerish, child and attendants preceded by guards and Herald enter from left. Queen rises as King and Haman approach, singing "Long live," &c. King steps up on throne while singing, and both remain till close of chorus, then both sit, and Queen's Pages advance to waltz step, with wine. King gives one goblet to Haman and offers the other to Queen, who declines. King and Haman then drink while waltz is going on. A beautiful thing is this Page's waltz if two graceful little girls can be procured to do it. Don't try any who have not learned the "step". About twice across and return to place. For encore, "Gallop" once across. King and Haman now having handed their goblets to any one in the rear, the King leads Queen to the front and asks "What is thy petition," and repeat. Queen kneels with maids at 2nd "O spare my life", King bewildered and astonished. Haman and Zerish (at left) alarmed. The denunciation. Exit King angrily to left, while Haman, Zerish, child, and attendant kneel imploring mercy. Queen spurns them away. Zerish sends child who kneels to her again.

Queen takes her up, but seeing Haman, turns away. Child withdraws her hand and returns weeping to Zerish. King returns angrily. 1st line sung from left of Haman, then cross over, keeping body to front as much as possible, and proceed. At "leads thee" enter Harbonah from right with weapon, singing "Behold," &c., at King's solo, following, at the word "die" but not a moment too soon, guards from rear strip off Haman's crown and robe, and start forward with him to left. Haman throws them off. Turns, kneels, and bids farewell to wife and child, then signals guards that he is ready, and all exit to left, followed by Zerish, &c. Ring death knell here—Masonic "Solemn bell" three times, when guards return and King sings "Now Mordecai the great", &c., repeated as duet and chorus. King then retires to throne (where Queen has already gone) during prelude of Mordecai's solo. Enter Mordecai from right in royal robe. Kneels for ring, rises and sings, walking across to left front. Next, his sister, walking toward him and placing her hand on his arm or shoulder, and turning to Queen at "Lo, my Queen". Then Zerish entering from left, and keeping in front, moving freely and throwing off her crown, not angrily, at last "mock me" in solo; then Quartette, full action, and repeat pianissimo without accompaniment, King falling into the arms of attendant at her exit to left at last word. For encore, repeat Quartette very softly, Zerish leaving at close as before.

Closing chorus, all advance to front while singing.

Any announcement should be made before last act, and not after "Do I wake."

Costume for Jews, ladies sash of black calico 3½ to 4 yards long, the ends torn into fringe 3 inches long. One side may be decorated with silver paper, stars and bars, or any device. Turbans of same material with white and black streamers. Hair down, flowing.

Persians: red; blue, pink, yellow, or any bright color for sash and turbans: gilt paper, beads, &c., for decoration. Hair down. Sashes to be worn over white skirt, plain or "fil-agreed", not lower than short walking dress—the shorter the prettier. No shoes or boots for men, women, or children. A bolt of braid, price 10 cents, color to match sash and turban, for each foot and ankle, to be crossed twice upon, and under the foot, and so up the ankle to the knee, fastened. Gentlemen and boys wear first a pair of socks, over which draw "two story" stockings, and put on the braid as described, imitation of sandals, first rolling up the pants, or folding them in, and drawing stockings over them. Gents wear sash similar to ladies, or a plain frock belted around the waist, and turbans. Take off coat and vest. None but character personations should wear a robe or crown. The entire wardrobe for 60 singers may be gotten up neatly at an expense of \$75., or solo costumes may be procured from a costumer, and sashes made at 50 cents each.

Properties. Throne; a platform six feet by four, one or two steps high, handsomely covered. Two high back chairs, covered with afghans or lap robes. Canopy, if practicable. Note! Throne may be set in rear center and remain there permanently. For guards' armor (Harbonah, Chamberlain, or Herald, being two of them) four battle axes made of tin or wood, and mounted on staves 5½ feet long. Flagons and goblets of wood, bronzed or gilt. Robes and crowns for leading characters may be made of velvet, richly trimmed, or of flannel, or cambric, and decorated with gilt paper, &c.

ESTHER, THE BEAUTIFUL QUEEN.

ACT I.

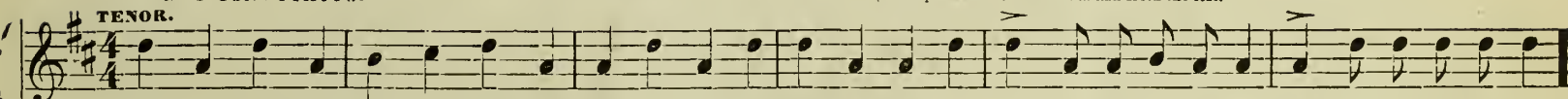
SCENE FIRST

CHORUS OF HAMAN'S FRIENDS. "Haman, Haman, long live Haman."

ALLEGRO CON SPIRITO.

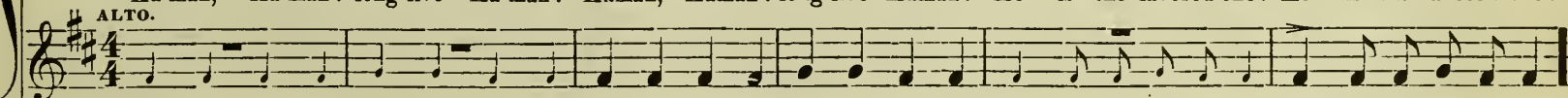
Prelude of four or six measures—(extemporaneous). Enter Haman from the left.

TENOR.

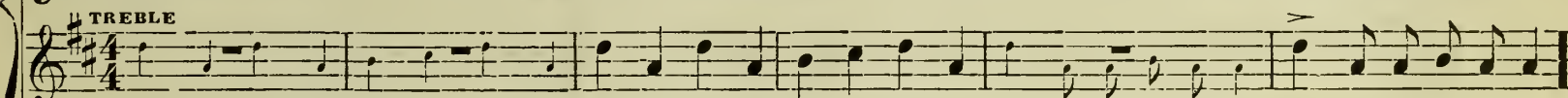


Ha-man, Ha-man! long live Ha-man! Haman, Haman! long live Haman! He is the favored one! He is the favored one!

ALTO.

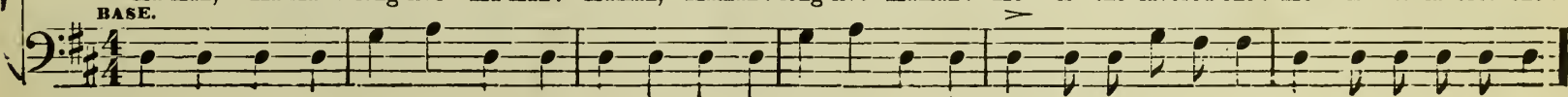


TREBLE



Ha-man, Ha-man! long live Ha-man! Haman, Haman! long live Haman! He is the favored one! He is the favored one!

BASE.



"Haman. Haman! long live Haman!" (CONTINUED.)

Observe hold in repeat only.

He is the favored one in all the king's do-min-ions! Bow down to Ha-man! Bow down to Ha-man, the

He is the favored one in all the king's do-min-ions! Bow down to Ha-man! (Altos sing with Base.) Bow down to Ha-man, the

CHO.

Bow down to Ha-man!

son of Hamme-da - tha! He is the fa-vored one! All parts sing in unison with Base.

son of Hamme-da - tha! He is the favored one! He is the favored one!

He is the favored one in all the king's do-min-ions!

D. C.

"Haman, Haman! long live Haman!" (CONCLUDED)

CHORUS

He is the favored one in all the king's dominions! Bow down to Ha-man!

CHORUS.

He is the favored one in all the king's dominions! Bow down to Haman!

CHORUS.

Note—In the dramatic performance, this page must be omitted.

Bow down to Haman, the son of Hamme-da - tha!

CHORUS of WOMEN—SOPRANOS and ALTOS.

ALTOS.

He is the favored one! He is the favored one in all the king's do-min-ions! He is the favored one in all the king's dominions!

D. C.

D. C.

D. C.

SOLO. HAMAN. "But behold this Mordecai."

Play once for Prelude—While Mordecai crosses the stage in front of the singers from left to right wing.

First time Solo by Haman; instrument playing the chorus as accompaniment. Second time Chorus.

SOPRANO.

ALTO. Words for HAMAN.
Be - hold this Mor - de - cai, in scorn, Sitting at the roy - al gate, Of a race, despised, for - lorn, Heedeth not my re - gal state.
Be - hold this Mor - de - cai, in scorn, Sitting at the roy - al gate, Of a race, despised, for - lorn, Heedeth not proud Haman's state.

TENOR. Words for HAMAN'S FRIENDS.

BASS.

1st time SOLO by HAMAN.

To the king, to the king, to the king will I go, This ob - du - rate Mor - de - cai to o - verthrow.
To the king, to the king, to the king will we go, This ob - du - rate Mor - de - cai to o - verthrow.

2d time CHORUS.

Repeat Chorus till all are off the stage.

ACT I. SCENE II.

HAMAN. "There is a certain people."

There is a certain people, scattered abroad, and dis-
persed among the people in all the provinces } of thy kingdom; || And their laws are diverse from all people, neither }
keep they the } king's laws! || Therefore it is not for the king's

profit to suffer them|| If it please the king, } they may be de - stroyed; And I will pay ten
let it be written that } thousand talents of sil - charge of the business, to bring it into the king's treasuries.
ver to those that have

KING.

The king rises, Haman kneels to receive ring.

Keep thou thy silver, | and those people wicked } good to | thee. 2. Seal with this ring thine | edict, | And to the Captain }
and perverse, do unto } of the guard pro- } claim thy pleasure.
them as seemeth }

KING AND HAMAN. "A Song of Joy."

ALLEGRO CON SPIRITO. HAMAN.

1. A song, a song, a song, a song, { A song.... of joy... Let nought, let nought al - loy The zest of roy - al
while we may.... En - joy, en - joy to - day, Nor dream of grief or

KING.

2. More wine, more wine, more wine, more wine, { There's time to sigh.... When storms, when storms are nigh, For us the skies are
wake the strain, With loud, with loud re - frain, That prais-eth roy - al

ACCOMPANIMENT—Play also the Melody in Octaves.

1st TIME. 2d TIME. MODERATO.

fare, The zest of roy - al fare, Then grief or care.
care, Nor dream of (Omit.....) grief or care.

1. Kings sometimes unbend, E'en kings may jovial be, ha, ha, ha, ha! 'Twill

clear, For us the skies are clear, Then roy - al cheer.
cheer, That praiseth (Omit.....) roy - al cheer.

2. Wisdom here is found, And wit doth sparkle free, ha, ha, ha, ha! Then

NOTE—Previous to singing, this piece should be played once through to the double bar, while the Pages bring wine.

“A Song of Joy.”

13

CHORUS.

do for les-ser men To join the mer-ry mer-ry glee, Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

pass the cup a-round, And let us mer-ry, mer-ry be! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

CHORUS OF FRIENDS.

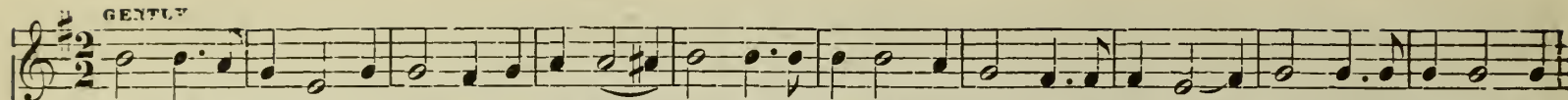
1st time. 2d time.

{ A song... of joy, Let nought, let nought al-loy The zest of roy-al fare, The zest of roy-al fare, Then while... we may, En-joy, en-joy to-day, Nor dream of grief or care, Nor dream of [OMIT.....] grief or care

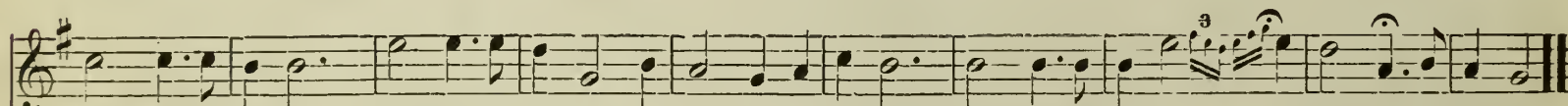
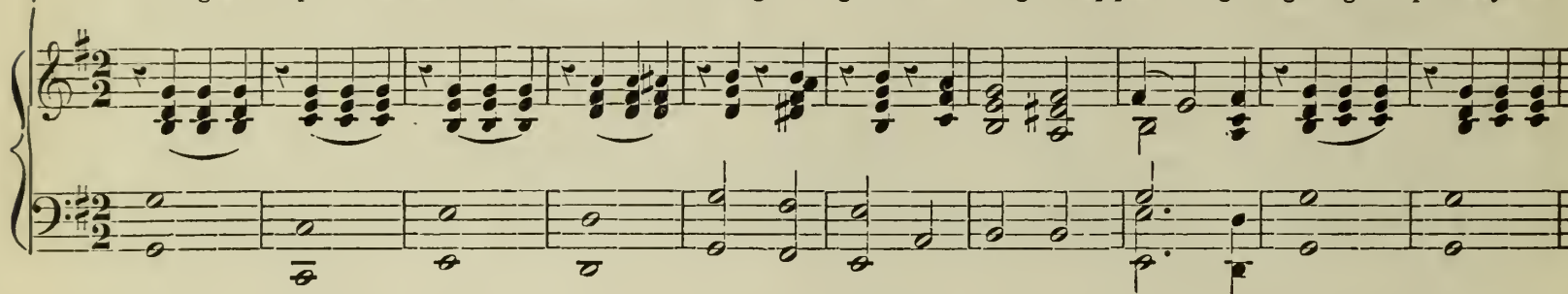
{ A song, a song of joy, Let nought, let nought al-loy The zest of roy-al fare, The zest of roy-al fare, Then while, then, while we may, En-joy, en-joy to-day, Nor dream of grief or care, Nor dream of [OMIT.....] grief or care.

SOLO—PROPHET OR PROPHETESS. "Lo! o'er the wicked."

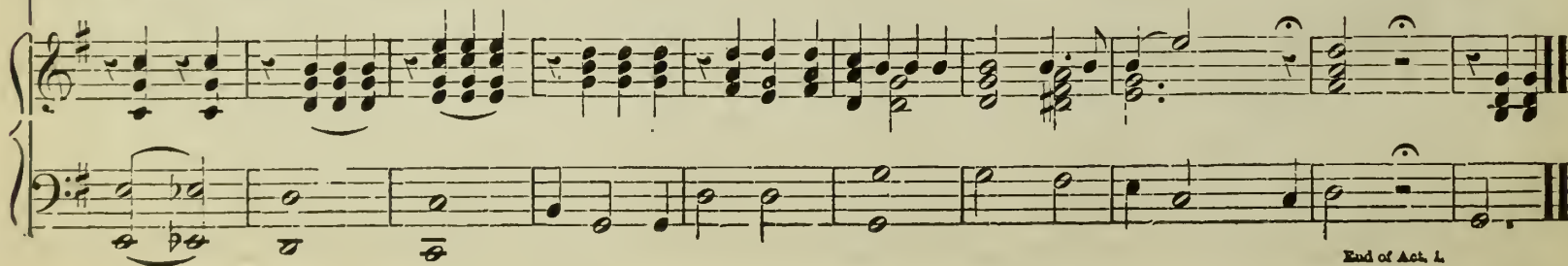
GENTLY



1. Lo! o'er the wicked, in hours that seem bright-est, Doom like the shadow of death is im-pend - ing! While o'er the righteous, in
 2. Com-ing with hopes of a heav - en a - bove them, Warn-ing the righteous when danger's ap-pear - ing! Light-ing the path-way to



1. sor - row the light-est, Rainbows of glo - ry a - bove me are bending, Rainbows of glo-ry a - bove me are bending.
 2. an - gels that love them, Rainbows of glo - ry are rap - id - ly near-ing, Rainbows of glo-ry are rap - id - ly nearing.



End of Act I.

ACT II. CHORUS OF THE JEWS. "Israel, O Israel." (WITH SOLOS BY ESTHER AND MORDECAI.)

15

SOLO—MORDECAI. * Entering from left.

Woe..... is me..... Woe..... is.... me,—..... For the de-vi-ces of the

SOLO—ESTHER. * Entering from right.

ESTHER.

1. Is - rael! O Is - rael! for thee do I trem-ble, Trem-ble for thee in the fast-gathering storm! Dark in thy sky, now death's
2. Zi - on in vain shall a-wait thy re - turn-ing, List, for thy harp hanging mute by the wave, See through her tears thy tent

CHORUS OF JEWS.

1. Is - rael! O Is - rael! for thee do we trem-ble, Trem-ble for thee in the fast-gathering storm! Dark in thy sky now death's

2. Zi - on in vain shall a-wait thy re - turn-ing, List, for thy harp hanging mute by the wave, See through her tears thy tent.

wick - ed pros-per, For the de-vi-ces of the wick - ed pros-per. Is - rael, for thee, for thee do I trem-ble.

an-gels as-sem-ble, Bleed-ing and torn, I be-hold thee for-lorn, Bleed-ing and torn, I be-hold thee for-lorn.

fires no more burn-ing, Hear the proud Per-sian ex-ult o'er thy grave, Hear the proud Per-sian ex-ult o'er thy grave.

an-gels as-sem-ble, Bleed-ing and torn, we be-hold thee for-lorn, Bleed-ing and torn, we be-hold thee for-lorn.

fires no more burn-ing, Hear the proud Per-sian ex-ult o'er thy grave, Hear the proud Per-sian ex-ult o'er thy grave.

* Each Solo to be first sung without the Chorus, the instrument playing the Chorus for an accompaniment. After both Solos and Chorus have been sung separately, all may join, or, immediately after Mordecai's Solo is sung, let the Chorus sing their part through once, very softly; then Esther follow with her Solo (inst. playing the Chorus as accompaniment), then Chorus and Esther together.

MORDECAI AND ESTHER. WITH CHORUS OF JEWS. "Go thou unto the King."

MORDECAI TO ESTHER.

MODERATO.

Go thou un-to the king, and make sup-pli-ca-tion for our peo-ple! Go thou un-to the king, and make supplication for thy people!

(Play eight measures as a symphony.)

This musical score is for Mordecai's song. It is written in 3/4 time with a key signature of one sharp (F#). The melody for Mordecai is on a single staff, featuring triplet markings over the words 'sup-pli-ca-tion' and 'thy people!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A note indicates that the first eight measures of the piano part are to be played as a symphony.

ESTHER.

Go! Go! Go! Go! A - las! thou knowest well that to go un-to the king un -

This musical score is for Esther's song. It begins with a vocal line for Esther, marked 'ESTHER.', which starts with a key signature change to one flat (Bb). The lyrics 'Go! Go! Go! Go!' are followed by 'A - las! thou knowest well that to go un-to the king un -'. The piano accompaniment continues on two staves, with triplet markings and various chordal textures.

- bid-den is death! is death! unless he holdeth out a golden scepter. A.

MORDECAI—With increased fervor and earnestness.

Inst. Go thou un-to the king, and make supplication for our people!

- las! thou knowest well that to go un-to the king un-bid-den, is death! is death! unless he

make sup-pli-ca-tion for our peo-ple, make sup-pli-ca-tion for our people, make suppli-ca-tion, make suppli-ca-tion for our

"Go thou unto the King." (CONTINUED.)

CHORUS OF JEWS.—Appealing to ESTHER.

MORDECAI
TENOR.

peo - ple! Go thou un-to the king, and make sup-pli-ca-tion for thy peo - ple! Go

hold-eth out the gold-en scep-ter!
ESTHER.

SOP.
Go thou un-to the king, and make sup-pli-ca-tion for our peo - ple! Go thou un-to the

CHORUS.

SLOWER.

. thou, and make suppli-ca-tion for our peo - ple.

ESTHER.

king, and make sup-pli-ca-tion for our peo - ple. A - las! thou know'st 'tis death! 'tis death! to go un - bid - den.

fin

MORDECAI.

If, then, thou al - to - geth - er hold thy peace at this time, de - liv - er - ance shall come to the Jews from an - oth - er

AFFETUOSO, Slow and Expressive.

CHORUS.

place. And who know-eth but thou art come in - to the king - dom for such a time as this!

MORDECAI AND CHORUS. "Kindred and Country."

MORDECAI and CHORUS.

Who knoweth but thou art come in-to the king-dom for such a time as this!

Kindred and coun-try, soar a-bove All sor-did hopes of vain re-nown, All sor-did hopes of vain re-nown;

To die, to die for those we love, Is no-bler far, than wear a crown, Is no-bler far, than wear a crown.

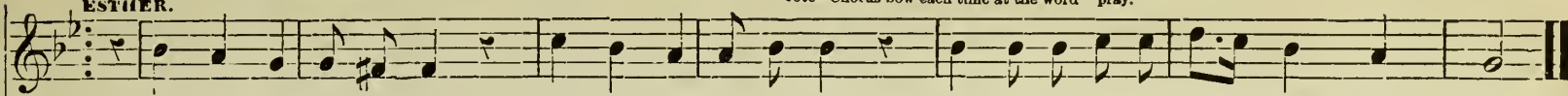
THE RESOLVE. "I'll go unto the King."

21

1st time, ESTHER—2d time, ESTHER and MORDECAI.

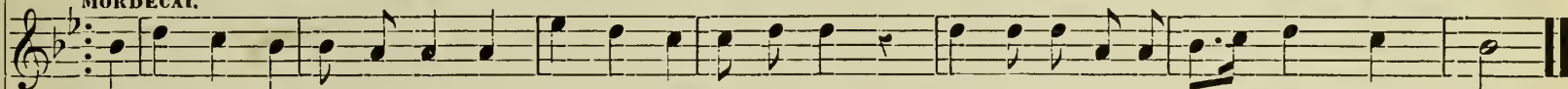
ESTHER.

Note—Chorus bow each time at the word "pray."



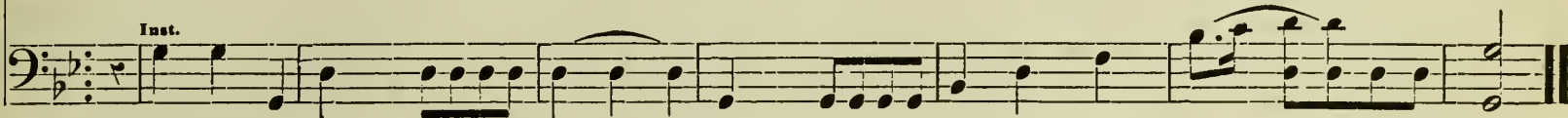
Fast ye, and pray for me! Fast ye, and pray for me! I, al - so, and my maid - ens will fast;

MORDECAI.

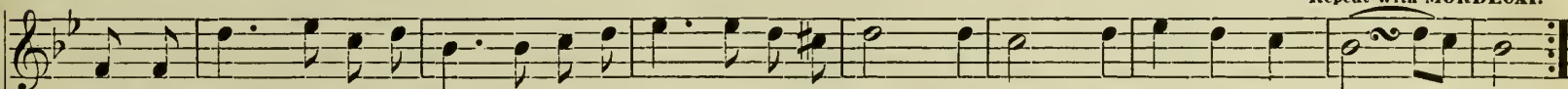


We'll fast and we'll pray for thee, We'll fast and we'll pray for thee! We, al - so, and our maid - ens will fast,

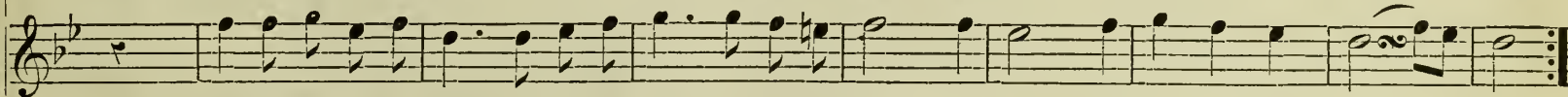
Inst.



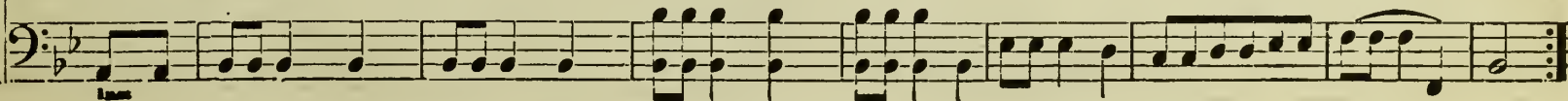
Repeat with MORDECAI.



And I'll go un - to the king, tho' not ac - cord - ing to the law! And if I per - ish, I per - - - ish.



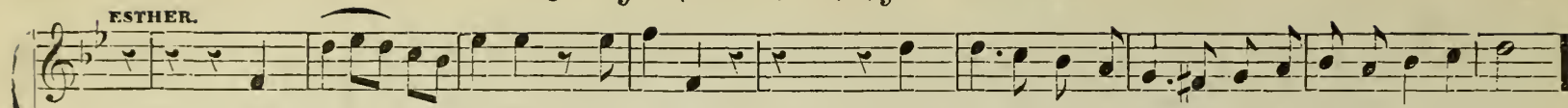
Go thou un - to the king, tho' not ac - cord - ing to the law! For if thou go not we per - - - ish.



Inst.

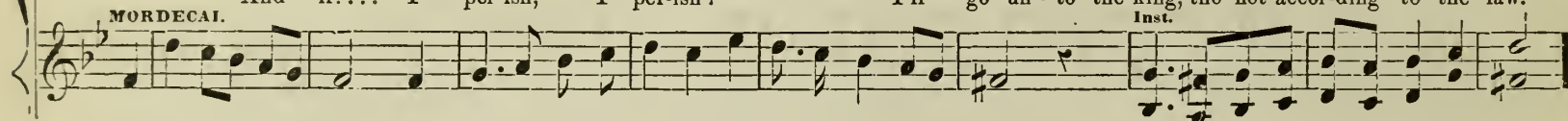
"I'll go unto the King." (CONCLUDED)

ESTHER.

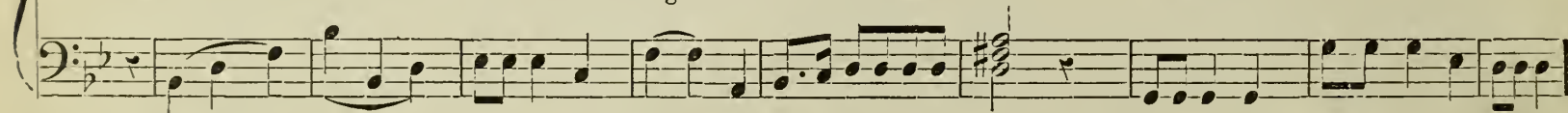


And if.... I per-ish, I per-ish! I'll go un - to the king, tho' not accor-ding to the law.

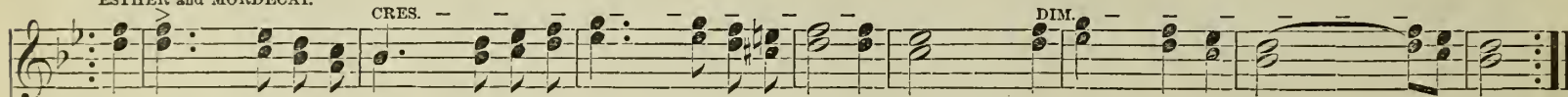
MORDECAI.



And who know'st but thou art come in - to the kingdom for such a time as this!

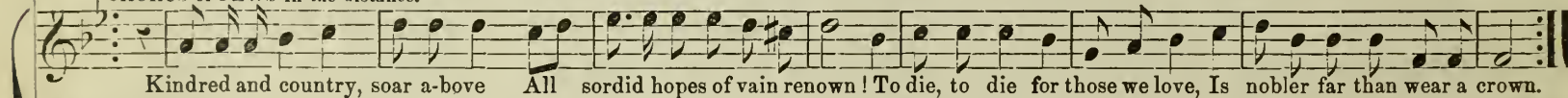


ESTHER and MORDECAI.

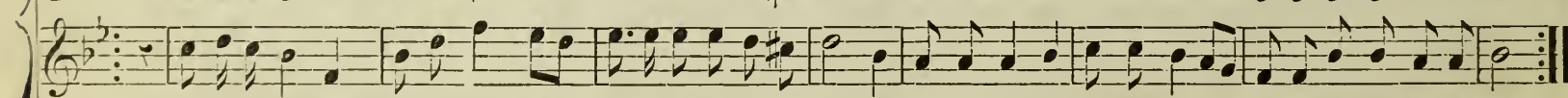
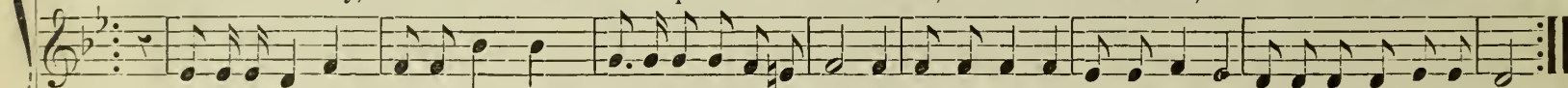


She. I'll go un - to the king, tho' not ac-cord - ing to the law! And if I per - ish, I per - - - ish!
 He. Go thou un - to the king, tho' not ac-cord - ing to the law! For if thou go not we per - - - ish!

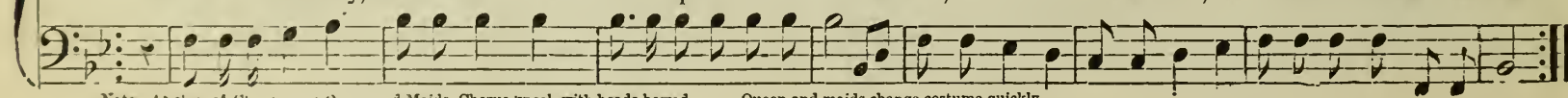
CHORUS of JEWS in the distance.



Kindred and country, soar a-bove All sordid hopes of vain renown! To die, to die for those we love, Is nobler far than wear a crown.



Kindred and country, soar a-bove All sordid hopes of vain renown! To die, to die for those we love, Is nobler far than wear a crown.



Note—At close of Chorus, exit Queen and Maids, Chorus kneel, with heads bowed.

Queen and maids change costume quickly.

LEGATO. SLOW and GENTLE.

Symphony.

Cres - cen - do. Dim.

MORDECAI and CHORUS. 1st time Solo. Chorus still kneeling, raise hands and eyes when they sing.

To thee,..... O Lord,..... I raise..... my cries,..... My fer - - - vent

TENOR. CHORUS.

To thee, O Lord, we raise our cries, To thee, O Lord, we raise our cries, Our fer - vent prayer in

SOPRANO.

ALTO.

To thee, O Lord, we raise our cries, To thee, O Lord, we raise our cries, Our fer - vent prayer in

BASE.

To thee, O Lord, we raise our cries, To thee, O Lord, we raise our cries, Our fer - vent prayer in

"Prayer for Success." Concluded.

prayer.... in mer - cy hear! For ru - in waits our trembling soul, If thou re - fuse a gracious ear, If
 mer - cy hear, Our fer - vent prayer, In mer - cy hear! For ru - in waits our trembling soul, If thou re - fuse a gracious ear, To
 mer - cy hear, Our fer - vent prayer in mer - cy hear! For ru - in waits our trembling soul, If thou re - fuse a gra-cious ear, To

1. { thou..... re - fuse..... a gra - - - cious ear,..... If
 thou..... re - fuse..... a [OMIT.....] gra - - - cious ear

thee, O Lord, we raise our cries, Our fer - vent prayer in mer - cy hear, To prayer in mer - cy hear.
 thee, O Lord, we raise our cries, Our fer - vent prayer in mer - cy hear, To prayer in mer - cy hear.

Chorus Re.

CHORUS or SOPRANO SOLO.

25

GENTLY
TENOR.

He that go-eth forth and weep - eth, weep - eth, weep - eth, bear-ing pre-cious seed,..... pre-cious seed!

ALTO

SOPRANO. *p* *m* *pp* *Cres.* *Dim.*

He that go-eth forth and weep - eth, weep - eth, weep - eth, bear-ing pre-cious seed, pre-cious seed, pre-cious seed!

BASE.

bear-ing pre-cious seed, pre-cious seed!

RIT......

CHORUS.

He that go-eth forth and weep - eth, weep - eth, weep - eth, bear-ing pre-cious seed, pre-cious seed, pre-cious seed!

m *m* *p* *Cres.* *Dim.*

He that go-eth forth and weep - eth, weep - eth, weep - eth, bear-ing pre-cious seed, pre-cious seed, pre-cious seed!

bear-ing pre-cious seed, pre-cious seed!

f Shall doubtless come a - gain with re -

f Shall doubtless come a - gain with re - joic - ing, re - joic - ing, re -

f Shall doubtless come a - gain with re - joic - ing,

f Shall doubtless come a - gain with re - joicing, re - joic - ing, re - joic - ing, re - joic - ing, re -

- joic - ing, re - joic - ing, re - joic - ing. Bringing his sheaves

- joic - ing, re - joic - ing, re - joic - ing. Bringing his sheaves, Bringing his sheaves

re - joic - ing, re - joic - ing. Bringing his sheaves, Bringing his sheaves

- joic - ing, re - joic - ing, re - joic - ing Bringing his sheaves, Bringing his sheaves, Bringing his sheaves

with him, Bringing his sheaves, his sheaves, Bringing his sheaves with him.

with him, Bringing his sheaves, Bring - - ing his sheaves, his sheaves.. with him.

with him, Bringing his sheaves, Bringing his sheaves, Bring-ing his sheaves.. with him.

with him, Bringing his sheaves,..... Bring-ing his sheaves with him.

CHORUS OF THE JEWS, WITH SOLOS. "God is the Refuge."

TENOR. *mp* God is the ref - uge of his peo - ple, God is the ref uge of his peo - ple, A ve - ry pre - sent help in

ALTO. *mp* God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A ve - ry pre - sent help in

SOPRANO. *mp* God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A ve - ry pre - sent help in

BASE. *mp* God is the ref - uge of his peo - ple, God is the ref - uge of his peo - ple, A ve - ry pre - sent help in

"God is the Refuge."

SOLO—First Maid of Honor or Prophetess.

trou-ble, A ve-ry pre-sent help in trou-ble. Therefore will we nev-er fear,
CHORUS. TENOR.

trou-ble, A ve-ry pre-sent help in trou-ble. There-fore will we, &c.
SOPRANO.

trou-ble, A ve-ry pre-sent help in trou-ble. Therefore will we nev-er
ALTO. BASE.

SOLO—Continued.

Therefore will we nev-er fear Therefore will we nev-er fear,..... God is the ref-uge of his peo-ple.

fear, Therefore will we nev-er fear, nev-er fear, God is the ref-uge of his peo-ple

"God is the Refuge."

29

First time, Solo, Mordecai, or Mordecai's sister. Second time, Chorus softly, with hand and eyes raised.

In thee, O .. Lord, do I put..... my... trust; In thee, O

TENOR. *p*

CHORUS - Seated.
SOPRANO and ALTO. *p* Sempre.

God is the refuge of his peo - ple, God is the refuge of his peo - ple, A ve - ry pre-sent help in

BASE. *p*

SOLO - Continued.

Lord, do I put..... my... trust, O let me nev - er be con - found - - ed,

trou - ble, A ve - ry pre - sent help in trou-ble; God is the ref - uge of his

"God is the refuge"

Let me nev-er be con-found-ed, Thou art the ref-uge of thy peo-ple, Therefore will we nev-er fear.

peo-ple, A ve-ry pre-sent help in trou-ble, We'll nev-er fear, Therefore will we nev-er fear.

ACT III.

Note—King seated on throne. Guards, &c., in position. King leaps from his throne, as Esther falls before him. Leads her forward.

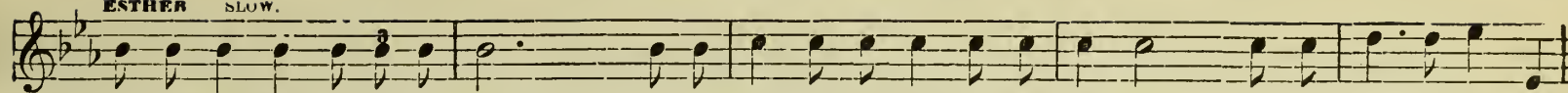
Prelude of 12 or 16 measures to be played before singing.

KING AND ESTHER. DIALOGUE. "What is it, Queen Esther?"

KING.

What is it, Queen Esther? And what is thy re-quest? It shall be given to thee, to the half of my kingdom.

ESTHER SLOW.



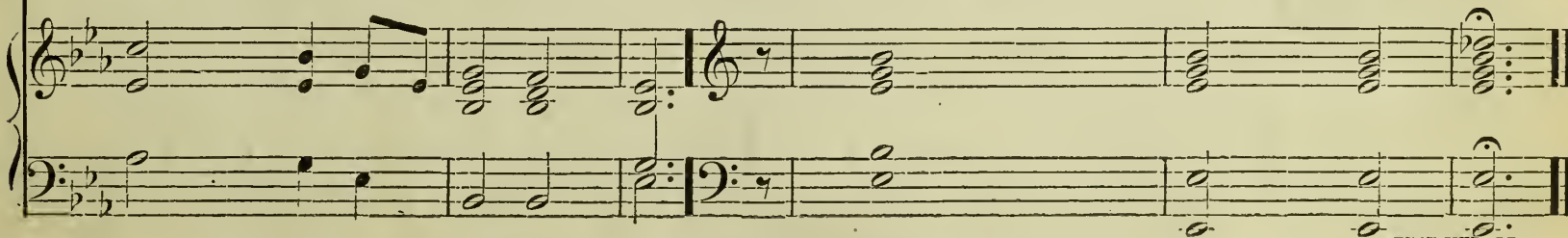
If it seem good un-to the king, If it please him to grant my pe - ti - tion, Let the king and Ha-man



KING to HERALD.



come to the ban - quet that I have pre-pared: Cause Haman to make *haste* that he may do as Es - ther hath said.



EXIT HERALD

SONG AND DUET. KING AND ESTHER. "Long live our beauteous Queen."

MAESTOSO CON SPIRITO.

INST.

KING.

Long live our beau-teous Queen.. Es - ther, beau-teous Queen,... Hail, all hail to thee!....

Es - ther, hail to thee!.... Long live our beauteous Queen,. Es - ther, beau-teous Queen!.. Long may thy

"Long live our beauteous Queen."

33

Ritard ad lib.

ESTHER.

beau - ty rule o'er the land and sea..... Long live our no - ble king,.... Ne'er shall thy prais - es

OCTAVES.

end..... Ev - er the du - ti - ful, More than the beauti - ful, Find.. in thee a friend,.... friend.....

1st time. *2d time.*

Sva.

Cres. *Dim.*

"Long live our beauteous Queen."

Long live our no-ble king, Ev-er the du - ti-ful, More than the beau-ti-ful Find in thee, in thee a

Long live our beauteous Queen, . . Ev - er the du - ti-ful, More than the beauti-ful, Find in me, in me a

This system contains the first two staves of the musical score. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are written below the vocal staff.

friend; Ev-er the du-ti - ful, More than the beautiful, Find in thee, in thee a friend, in thee a friend, in thee, in thee a friend. *Ritard ad lib.*

friend; Ev-er the du-ti - ful, More than the beauti-ful, Find in me, in me a friend, Find in me, in me a friend, in me in me a friend. *Ritard.*

This system contains the second two staves of the musical score. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature remains three flats, and the time signature is 3/4. The lyrics continue below the vocal staff. The system concludes with a double bar line and a repeat sign. The tempo markings *Ritard ad lib.* and *Ritard.* are placed above the final notes of the vocal and piano parts, respectively.

ACT IV.—Scene 1st.
CALL TO THE BANQUET. "Haste to the Banquet Hall."

35

1. Haste to the banquet hall! Haste ye to Es-ther's call! All shall to Ha-man bow! All do him reverence now!

TENOR.

2. Heard ye the king's command, Sent by the courier's hand! Ha-man to quick-ly call Forth to the banquet hall!

BASE.

Note—In dramatic performances the above should be omitted.

TENOR.

1. Haste to the banquet hall! Haste ye to Esther's call! All shall to Ha-man bow! All do him reverence now!

ALTO.

2. Heard ye the king's command, Sent by the courier's hand, Ha-man to quick-ly call Forth to the banquet hall?

SOPRANO.

BASE.

Note—in dramatic representations, play once through before singing. 1st verse by Herald singing the Air. 2d verse Duet by Zeresh and Attendant to Haman. Then repeat both verses in chorus.

"Haste to the Banquet Hall."

Repeat pp.

Haste! haste! haste! haste! haste! haste! haste! haste! haste! haste!

Repeat pp.

Haste! haste! haste! haste! haste! haste! haste! haste! haste! haste!

Repeat pp.

Before singing, play once through for Prelude, while Mordecai crosses the stage from left to right, in front of singers.

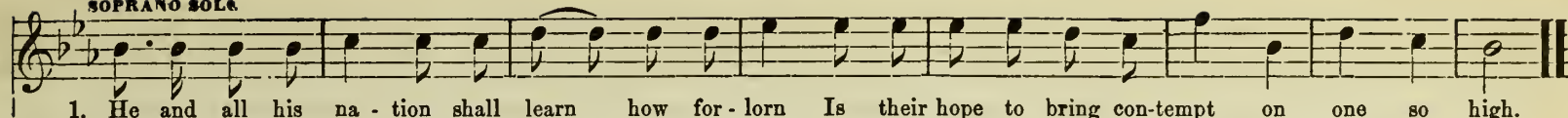
ALTO or BASE SOLO.

1. Mor - de - cai the Jew, shall no lon - ger sit in scorn, While the proud Ag - a - gite in splendor pass-eth by.
2. Who so rich and great in the kingdom's wide do-main As Ha-man, with his mul - ti - tude of friends, and wealth, and fame?

Call to the Banquet Hall

37

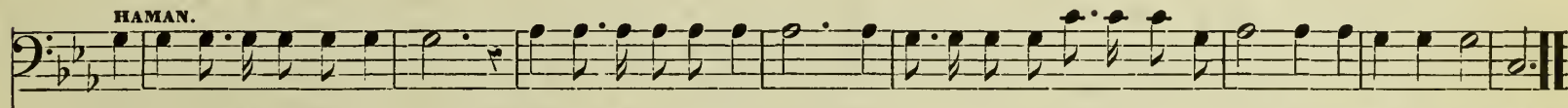
SOPRANO SOLA



2. Down to un - born na - tions his honor shall de - scend, All the world shall know the glo - ry of his name.



HAMAN.



SOLO-REFRESH. "Why should this Hebrew."

Why should this Hebrew vex my lord, When vengeance waits upon thy word ! Why should this Hebrew vex my lord, When vengeance waits upon thy

word ! Make thou a gal-lows fif - ty cu-bits high, And thereon to-mor - row let this He-brew die ! Then shall no care its

shad-ow o'er thee fling ! Then go thou mer - ri - ly un - to the king, Then shall no care its shad-ow o'er thee fling !

SPIRITED. RIT. CHEERFULLY. RIT.

WHY SHOULD THIS HEBREW?

39

CHORUS.

Then go thou mer - ri - ly un - to the king! Hur-rah! Hur-rah! hur - rah! hur - rah! hur-rah! Make thou a gal - lows

ALTO.

Hur - rah! hur - rah! hur - rah! hur - rah! hur - rah! Make thou a gal - lows

RIT.

fif - ty cu - bits high, And there-on to - mor - row let this He-brew die!

fif - ty cu - bits high, And there-on to - mor - row let this He-brew die.

VOLTO SUBITO.

CHORUS. "Then shall no care its shadow o'er thee fling."

ALLEGRO VIVACE.

ZERES'I, with all the Altos

Then shall no care its shadow o'er thee fling, Then go thou mer-ri-ly

Light Chorus to La.

La la la la la la la la la la la la la la la la la la la

mp With gradual Cres.

un - to the king! Then shall no care its shad - ow o'er thee fling, Then go thou merri - ly un - to the king.

la la la la la la la la la la la la la la la la la

"Then shall no care its shadow o'er thee fling."

41

CHORUS.

Then shall no care its sha - dow o'er thee fling! Then go thou mer - ri - ly un - to the king!

RIT.

Then shall no care its sha - dow o'er thee fling! Then go thou mer - ri - ly un - to the king.

"Then shall no care its shadow o'er thee fling."

ALLEGRO

Then go thou mer - ri - ly! Then go thou mer - ri - ly un - to the king.

Then go thou mer - ri - ly!

Then go thou mer - ri - ly! Then go thou mer - ri - ly un - to the king.

Then go thou mer - ri - ly!

Presto. **Dim.** *Repeat pp.*

Haste! haste! haste! haste! haste! haste!

Haste! haste! haste!

Haste! haste! haste! haste! haste! haste!

SCENE II. ACT IV.

SCRIBE, Reading from scroll.

"And on the twenty first day of the fourth month two of the king's chamberlains sought to lay hands upon the king Ahasueras to take his life. The plot was made known to Esther the Queen by Mordecai a Jew, and the two wicked chamberlains were hanged." (Interrupted by king.)

(Scribe should not remove his eyes from scroll until interrupted, and then reply, apparently from examination of scroll. When asked "who is in the court," should salute, and pass out, still facing King, then return (salute and answer—)

Chorus singers should form back in the wings, ready to come on quickly at "aha—" Lights should be down till "aha" Chorus—

SOLO—KING. "What honor and dignity."

KING, RECLINING.

SCRIBE.

What honor and dignity hath been done to Mor - de - cai for this? Nothing is done for him, Nothing is done for him.

INST.

King to Haman.

Exit Scribe. Enter Haman. King rises and advances.

Play two or three times till Scribe returns.

KING. Who is in the court? **SCRIBE** Haman is in the court. **KING.** Let him come in. O Ha - - man!

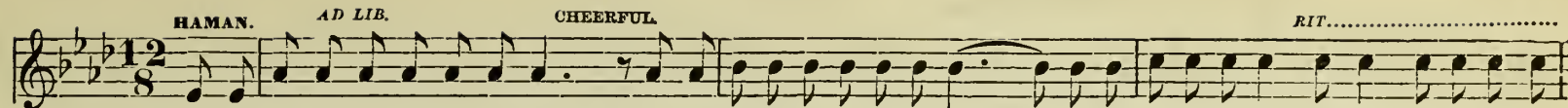
ACCOMP. Ha-man!

Repeat Music.

Ha - man! What shall be done un - to the man whom the king de - light - - eth to hon - or?

Haman's Answer to the King.

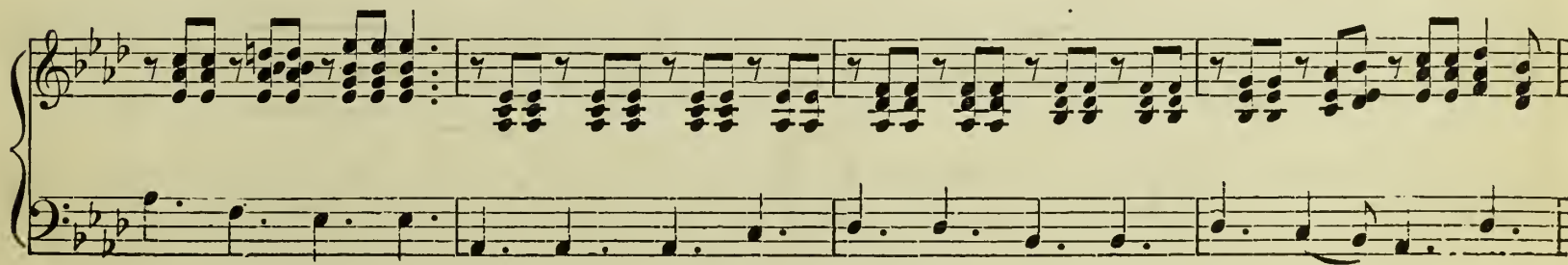
45



Let the ro-yal ap-pa-rel be brought, And the horse the king rideth up-on.... And let one of the king's most no-ble princes pro



- - claim be - fore him, Thus shall it be done.... un - to the man.... whom... the king.... de-



King to Haman.

KING. Cheerful first time. Repeat as a command.

... light - - eth to hon - or.....

Make haste, and take the ap - pa - rel, and the

Pointing away—Haman astounded.

horse, as thou hast said,.... and do e - ven so to Mor - de - cai, to Mor - de - cai, the Jew.

Exit Haman, King, Guards, &c.

CHORUS. "Aha! aha! proud Haman begins to fall."

47

PRESTO. Jews and Persians rush in, the Jews in front, all clapping their hands.

A - ha! a - ha! a - ha! a - ha! a - ha! a - ha! Proud

Proud Ha - man be - gins to

A - ha! a - ha! a - ha! a - ha! a - ha! a - ha! Proud

Ha - man be - gins to fall, Proud Ha - man be - gins to fall, be - gins to fall.

fall, Proud Ha - man be - gins to fall, Proud Haman be - gins to fall.

Ha - man be - gins to fall, Proud Ha - man be - gins to fall, be - gins to fall.

QUARTET OF MALE VOICES. "The King has giben commandment."

1st TENOR

Play once through for Prelude, while Guards march into the front. Guards sing both verses as Quartette. Both verses repeated in Chorus.

1. The king has giv-en commandment, And Haman must o - bey; For sure-ly his roy-al will is done, As night succeeds the day.

2d TENOR.

1st BASE.

2. He must haste and take the apparel, And the horse as he has said, And do e - ven so to Mor-de-cai, To Mor-de-cai, the Jew.

2d BASE.

CHORUS. "Open ye the gates."

PRESTO. CHORUS OF REJOICING AT THE COMMENCEMENT OF HAMAN'S DOWNFALL, AND EXALTATION OF MORDECAI. RIT.

Re-joice! re-joice! re-joice! re-joice! re-joice! re-joice! O - pen ye the gates!

Re-joice! re-joice! re-joice! re-joice! re-joice! re-joice! O - pen ye the gates!

During this Chorus, the Guards retire to the rear singing.

"Open ye the gates."

49

O-pen ye the gates, that the righteous nation which keepeth truth may enter therein, O-pen ye the gates, ope the gates.

O-pen ye the gates, that the righteous nation which keepeth truth may enter therein. O-pen ye the gates, O-pen ye the gates.

DUET or CHORUS. "Trust in the Lord forever."

A TEMPO.

1st TREBLES.

Trust in the Lord for - ev - er! For in the Lord Je -

2d TREBLES.

Trust in the Lord for - ev - er! For in the Lord Je -

ALTOS.

Trust in the Lord for - ev - er! For in the Lord Je -

Accomp.

Note - It is preferable to sing the 1st and 2d Trebles as a Duet, omitting the other parts.

"Trust in the Lord for ever."

ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

FULL CHORUS.

TENOR.

Trust in the Lord for - ev - er! For in the Lord Je - ho - vah is ev - er - lasting strength, is ev - er - last - ing strength.

ALTO.

SOPRANO.

Trust in the Lord for - ev - er! For in the Lord Je - ho - vah is ev - er - lasting strength, is ev - er - last - ing strength

BASE.

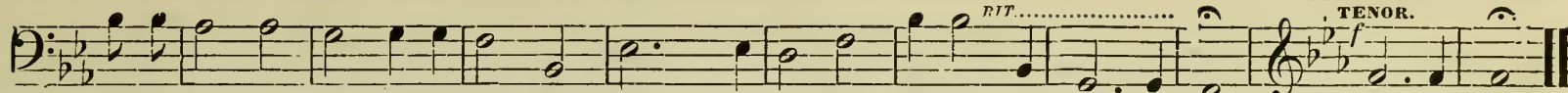
"For He bringeth down them."

51

BASE SOLO - HEGAI - or CHORUS OF BASES.

CHORUS. SLOW.

TENOR.

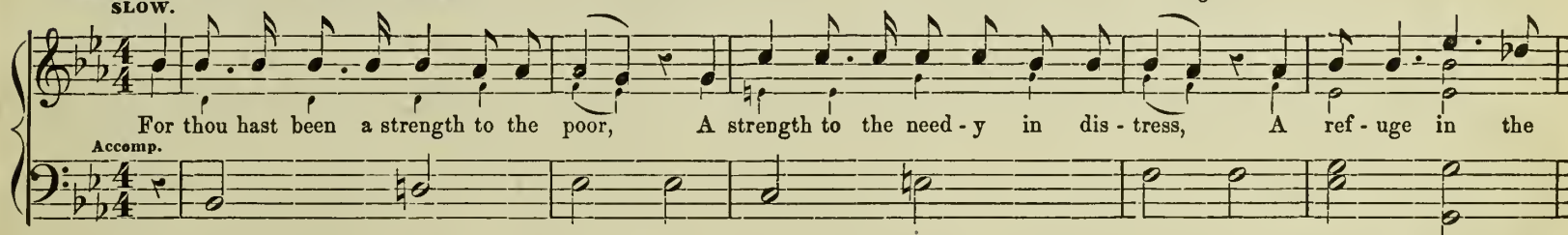


For He bring-eth down them that dwell on high! The lof - ty ci - ty He lay - eth low, lay - eth low.

lay - eth low

MORDECAI'S SISTER, or Queen's first Maid of Honor.
SLOW.

SOPRANO SOLO. "For thou hast been a strength."



Accomp.

storm, A shadow from the heat, When the blast of the ter - ri - ble ones is as a storm, a storm a - gainst a wall.

SOLO WITH CHORUS ACCOMPANIMENT. 'Thou wilt keep him.'

MODERATO e LEGATO.

First time, Solo by Mordecai's Sister or Maid of Honor, kneeling. Chorus stand with heads bowed. Second time to be sung with Chorus very softly, with hands and eyes raised.

mf

Thou..... wilt keep him in per - - - - - fect peace,..... whose mind is

ALTO pp

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, whose mind is stayed on

TENOR pp

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, whose mind is stayed on

BASE pp

stayed on thee;.... Be - cause..... he trust - eth in thee,

thee, whose mind is stayed on thee; Be - cause he trust - eth in thee,.....

thee, whose mind is stayed on thee; Be - cause he trust - eth in thee,.....

"Thou wilt keep him."

53

thou..... wilt keep.. him in per - - fect, per - - - fect pcacc.....

thou wilt keep him in per - fect peace, Be - cause he trust - eth in thee, thou wilt keep him in per - fect peace.

thou wilt keep him in per - fect peace, Be - cause he trust - eth in thee, thou will keep him in per - fect peace

CHORUS. "Trust in the Lord for eber."†

ALLEGRO con SPIRITO.

TENOR.

Trust in the Lord for ev - - - - er,

ALTO.

Trust in the Lord for ev - - - - er, For in the Lord Je-

SOPRANO.

Trust in the Lord for ev - - - - er,

ACCOMP.

BASE.

"Trust in the Lord for ever."

For in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

... ho - - - vah, Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

For in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

MODERATO.

"Thou wilt keep him."

1st time. Solo by High Priest. Or Semi-Chorus of Bases. Chorus kneeling. Repeat in Chorus, all singing Solo.

Thou..... wilt keep..... him in per - - - - - fect peace,..... whose mind is

ACCOMP. CHORUS or INST.

TENOR.

pp See previous direction.

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,

SOPRANO and ALTO.

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,

BASE.

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,

stayed on thee;..... Be - cause..... he trust - eth in thee, thou..... wilt
 whose mind is stayed on thee;.. Be - cause he trust - eth in thee,..... thou wilt keep him in
 whose mind is stayed on thee;.. Be - cause he trust - eth in thee,..... thou wilt keep him in

keep... him in per - - - - - fect, per - - - - - fect peace.....
 per - fect peace, Be - cause he trust - eth in thee, thou wilt keep him in per - fect peace...
 per - fect peace, Be - cause he trust - eth in thee, thou wilt keep him in per - fect peace...

Rise after last word.

ALLEGRO.

SEMI-CHORUS or CHORUS

Thou wilt keep him in per - fect peace, whose mind is stayed on thee, whose mind is stayed,..... is

ALTO.

SOPRANO.

Thou wilt keep him in per - fect peace, whose mind is stayed on thee,..... whose mind is stayed on

BASE.

on thee, whose mind is stayed, on.....

CHORUS²-ALLEGRO con SPIRITO.

stayed on thee, whose mind is stayed on thee. Trust ye in the Lord for ev - er.

thee,..... whose mind is stayed on thee. Trust ye in the Lord... ..

thee, whose mind is stayed on thee. Trust ye in the Lord for ev - er

Trust ye in the Lord, For in the Lord Je - ho-vah is ev-erlasting strength, For in the Lord Je-ho-vah is ev - er - last - ing strength.

Trust ye in the Lord forever,

..... For in the Lord Je - ho-vah is ev-erlasting strength, For in the Lord Je-ho-vah is ev - er - last - ing strength.

Trust ye in the Lord forever,

SOLO. Haman proclaiming Mordecai the favored of the King.

To be repeated by the whole Chorus in unison (f) as a response of the People.

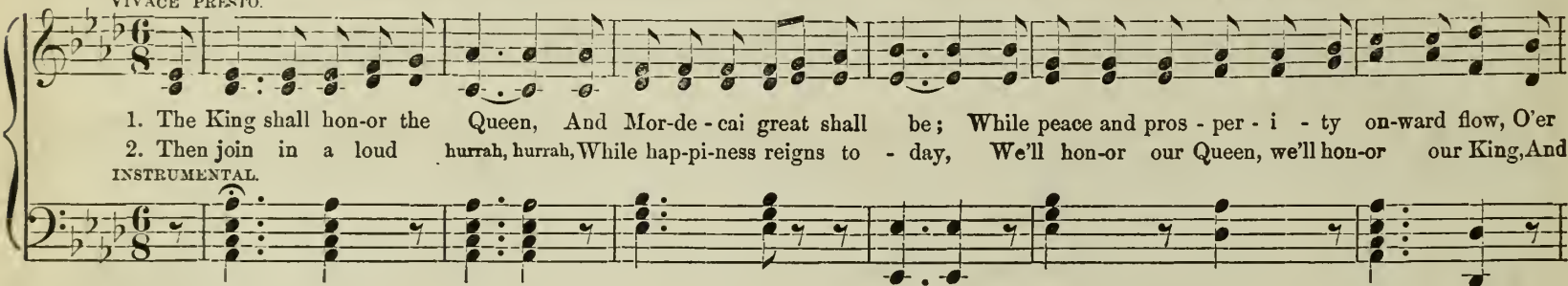
Thus shall it be done,.... un - to the man.... whom the king.... de - light - eth to hon - or.

TRIUMPHAL MARCH.

ACT. V. SCENE 1st.—King and Queen seated: Enter Haman from left—salute—sing first, as Solo, “Thus shall it be done unto the man whom the King delighteth to honor,” to music at bottom of page 45. Then all march (repeating same in chorus,) twice around, finally forming in ranks in rear.—Enter Jewish boys; sing, and form back.—Then girls.—Tableau.

JEWISH BOYS.—Six march in from each side—countermarch at close of each verse, and form in grand tableau—

VIVACE PRESTO.



1. The King shall hon-or the Queen, And Mor-de-cai great shall be; While peace and pros-per-i-ty on-ward flow, O'er
2. Then join in a loud hurrah, hurrah, While hap-pi-ness reigns to-day, We'll hon-or our Queen, we'll hon-or our King, And

INSTRUMENTAL.



mountain and plain, and sea, Hur-rah! Hurrah! Hur-rah! Huz-za, Huz-za, Huz-za! Tell it ye breez-es from
faith-ful Mor-de-cai, Hur-rah! Hurrah! Hur-rah! Huz-za, Huz-za, Huz-za! Tell it ye breez-es from



des-ert to sea, Is-ra-el triumphs, her people are free, Tell it ye breezes from des-ert to sea, Is-ra-el triumphs, her people are free.

59

VOCAL

1. We have been rambling, wand'ring Out in the for - est to - day, Catching the breath of the zephyr That floateth so blithe and gay,
2. We come with a few bright flow'rs, To strew at the feet of our queen, We've happily passed the hours, Roaming the for-est green,

INSTRUMENTAL.

[illegible]

Tossing the bright leaves to and fro, Playing coquette with the flowers be-low, Lifting the curls from laughing brow, Now here then far a -
Then away, away on our errand of love, Brightness beneath us, the blue sky above, Garlands we bring from vale and grove, To the banquet of Esther our

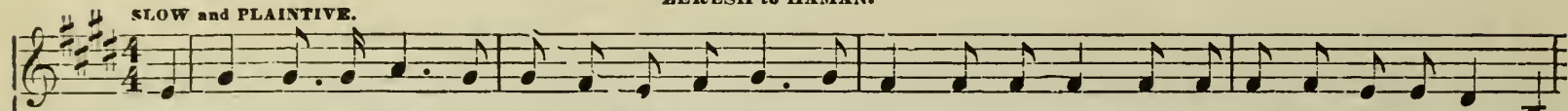
Repeat chorus, humming

Repeat chorus, humming.

The bass line of the song is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of a series of chords and single notes, primarily using the notes G, A, B-flat, and C. The piece concludes with a double bar line and repeat dots.

ZERESH to HAMAN.

SLOW and PLAINTIVE.

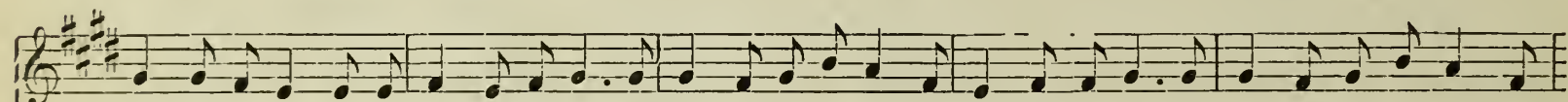


Thy gall - ing de - feat, a - las! we know it all; And if he be - fore whom thou now beginn'st to fall, Be -

LEGATO.



Meledeon or Piano.



- long to the race of the down-trodden Jew, Thy sorrows are ma - ny, thy pleasures are few: Thy sor - rows are ma - ny, thy



"But haste to the Banquet."

61

HERALD.

pleasures are few. But haste! haste to the banquet hall! Haste.

ALLEGRO. *pp*

pp *p* Cres -

(Exit Herald.) ZERESH.

Exit Zeresh and Haman, or curtain falls.

haste ye to Es - ther's call, May Or-mud as - sist thee there, Thy shattered for-tune to re - pair.

f cen - do.

DUET AND CHORUS—AT THE BANQUET. "Long live our beauteous Queen."

ACT V.—Scene 3.

Play till King and Haman enter.

HAMAN.

Long live our beau - teous Queen,.....

KING.

Es - ther, beau - teous Queen!.. Hail! all hail to thee,.... Es - ther, hail to thee....

"Long live our beauteous Queen."

63

CHORUS. TENOR.

This upper brace better be omitted in dramatic performances.

Long live our beau-teous Queen! Es-ther, beauteous Queen! Hail! all hail to thee! Esther, hail to thee!

SOPRANO.

Long live our beau-teous Queen! Es-ther, beauteous Queen! Hail! all hail to thee! Esther, hail to thee!

BASE.

FULL CHORUS.

Long live our beauteous Queen! Es-ther, beau-teous Queen! Long may thy beau-ty rule o'er the land and sea.

Long live our beauteous Queen! Es-ther, beau-teous Queen! Long may thy beau-ty rule o'er the land and sea.

QUARTET OR SEMI-CHORUS. "Long live our noble King."

3d TREBLE, or Alto.

This may well be sung as a Duet between ESTHER and Maids of Honor.

1. Long live our no - ble King! Ne'er shall thy prais - es end!.. Ev - er the du - ti - ful,

2d TREBLE.

1st TREBLE.

2. Thy throne from ev' - ry foe!.. Heav - en in love de - fend! Peace and pros - per - i - ty,

BASE.

FULL CHORUS.

1. More than the beau - ti - ful, Find in thee a friend! friend! Long live our beau - teous

2d time.

TENOR.

ALTO.

Long live our beau - teous

1st time.

2d time.

SOPRANO.

2. Down to pos - ter - i - ty, Ever our realm at - tend! tend! Long live our beau - teous

BASE.

Queen! Long live our no - ble King! Ev - er the du - ti - ful, More than the beau - ti - ful, Find in

Queen!

Queen! Long live our no - ble King! Ev - er the du - ti - ful, More than the beau - ti - ful, Find in

This system contains the first three staves of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

thee, in thee a friend, Ev - er the du - ti - ful, More than the beau - ti - ful, Find in thee, in thee a

thee, in thee a friend, Ev - er the du - ti - ful, More than the beau - ti - ful, Find in thee, in thee a

This system contains the next three staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staff.

"Long live our beautiful Queen."

Hold on and rise

RIT.....

friend, in thee a friend, in thee, in thee a friend.

friend, in thee a friend, in thee, in thee a friend.

friend, Ev - er the du - ti - ful, More than the beau - ti - ful, Find in thee, in thee a friend.

Queen's Pages bring wine to King in Waltz step.

WALTZ MOVEMENT—ALLEGRO.

AT THE BANQUET.

f

p

AT THE BANQUET.

67

First system of musical notation for 'AT THE BANQUET.' It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a piano introduction with a melody in the treble and a bass line. Dynamics include *p* (piano) and *f* (forte). There are also accents and slurs.

Second system of musical notation for 'AT THE BANQUET.' It continues the grand staff from the first system. The melody in the treble and bass line is more active. Dynamics include *ff* (fortissimo). The system ends with a double bar line.

DIALOGUE—KING AND ESTHER. "What is thy petition."

KING to ESTHER.

Dialogue musical score for the King and Esther. The King's part is in the bass clef, and Esther's part is in the treble clef. The key signature has two flats. The lyrics are: "What is thy pe - ti - tion.... And what is thy request? It shall be grant - ed,". The accompaniment is marked *Accomp. pp* (pianissimo). The music includes various rhythmic values, slurs, and dynamic markings.

SOLO, ESTHER. "O King, if I have found favor."

RIT......

e'en to the half of my kingdom! O King!..... if

Queen kneels at Repeat.

I have found fa - vor in thy sight, O spare my life at my pe -

"O King, if I have found favor."

69

Con ESPRESS.

Cres

ti - tion, And my peo - ple at my re - quest.... For we are sold!..... I,.....

The first system of the musical score. The vocal line (treble clef) begins with a half note 'ti' followed by eighth notes 'tion, And my peo - ple at my re - quest....'. It then has a double bar line, followed by a quarter note 'For', eighth notes 'we are sold!.....', and a half note 'I,.....'. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

..... and my peo - ple..... to be de - stroyed!..... to be slain!..... and

The second system of the musical score. The vocal line continues with a half note '.....' followed by eighth notes 'and my peo - ple.....'. After a double bar line, it has a half note 'to', eighth notes 'be de - stroyed!.....', a half note 'to', eighth notes 'be slain!.....', and a half note 'and'. The piano accompaniment continues with chords and moving lines in both hands.

to per - - - - ish. Who is he, and where is he that durst pre-sume in his

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a half note 'to', followed by a dotted half note 'per', and then a series of four dotted half notes 'ish'. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The system concludes with a double bar line and a repeat sign.

In dramatic representations omit this interlude and proceed instantly.

Ritard. heart to do this?.....
Tempo.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'heart', followed by a dotted half note 'to', and then a series of dotted half notes 'do this?.....'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a more complex melody in the right hand. The system concludes with a double bar line and a repeat sign.

ESTHER—"The adversary and enemy."

71

Cres. *Cres.*

The ad - ver - sa - ry and en - e - my is this wick - ed HA - MAN!

Exit King in astonishment and anger.

pp

Haman, Zereah, and Child kneel to Queen, who spurns them. *Ritard.*

King returns.

SLOWER.

O base, un - grate - ful man! Vi - per, whose treacherous fang, Smites the hand that feeds thee— What

Play to the hold as interlude, while King crosses to other side of Haman.

Cres - - - - - cen - - - - - do. *ff*

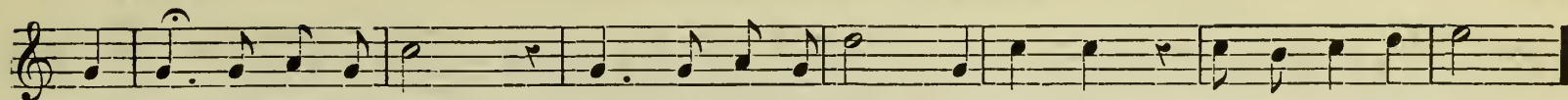
tur - pi - tude of art Can fit - ly barb the dart That through death's por - tal leads thee?.....

Tremolo.

HARBONAH. "Behold! there waiting stands."

73

Pause for Salute.



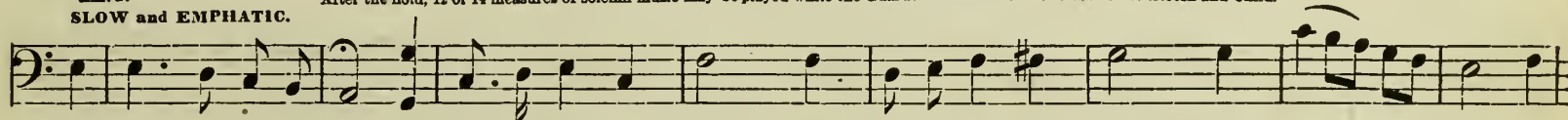
Be - hold, there wait-ing stands, Built by Haman's hands, A gal-lows fif - ty cu - bits high!



SING.

SLOW and EMPHATIC.

After the hold, 12 or 14 measures of solemn music may be played while the Guards take Haman out. Farewell to Zereah and Child.



There-on let Ha-man die! Now Mor-de-cai the great Shall bear the seals of state, His worth the realm a -



"Yes, Mordecai the great."

(Repeat in Chorus, SOPRANO and TENOR singing from the TREBLE staff—BASE and ALTO from the BASE.)

HARBONAH.

- dorn - ing Yes, Mor - de - cai the great Shall wear the seals of state, His worth the realm a - dorn - ing.

KING.

INST.—OCTAVES.

QUARTET. "Do I wake, or am I dreaming?"*

MORDECAI. ANDANTE • LEGATO.
TENOR.

MORDECAI—ZERESH—first Maid of Honor, and HEGAL.

Do I wake, or am I dream - ing? Lo! what hon - ors crown.. my brow, 'Mid these re - gal

ZERESH.
ALTO.

Do I wake, or am I dream - ing? Break - ing heart and jew - - eled brow, How I loathe these

MORDECAI'S SISTER.
SOPRANO.

Do I wake, or am I dream - ing? Lo! suc - cess.... at - tends... thee now!

HEGAL.
BASE.

Do I wake, or am I dream - ing? Lo! suc - cess at - tends thee now!

1st Six measures for Prelude while Mordecai comes in, salutes, kneels and receives ring. Then Mordecai's Solo. 2d. His sister's Solo. 3d. Zeresh's Solo. Then Quartette *Forté*, with action. Then Quartette *ps* without Accompaniment.

"Do I wake, or am I dreaming."

75

p *Exit Zereah.*

splen - dors beam - ing, 'Mid these re - gal splendors beam - ing, Keep..... me meek As I..... am now.

splen - dors beam - ing, Loathe them, for they mock me, Loathe them, for they mock me now, They mock me now.

Lo! my Queen with splen - - - dors beam - ing, Wreaths of triumph Deck thy brow.

(Or thus :) Wreaths of triumph deck thy brow

CHORUS. "When the Lord turned again the Captivity."

ALLEGRO CON SPIRITO.

TENOR.

King and Queen advance to the front.

When the Lord turned a - gain the cap - tiv - i - ty of Zi - on, of Zi - on, We were like them that

ALTO

SOPRANO.

When the Lord turned a - gain the cap - tiv - i - ty of Zi - on, of Zi - on, We were like them that

BASE.

'When the Lord turned again the Captivity.'

dream like them that dream, like them that dream. Then was our mouth filled with laughter, And our tongue with

dream,.....

dream, like them that dream, like them that dream. Then was our mouth filled with laughter, And our tongue with

sing-ing, And our tongue with sing-ing, with sing-ing, with sing-ing, sing-ing!

with sing ing, sing-ing!

sing-ing, And our tongue with sing-ing, with sing-ing, with sing-ing, sing-ing!

1st time. 2d time.

Note—The Choruses on pages 77 and 78 may be omitted if desired, closing with the Choral on page 80.

Then said they a-mong the heath - en, they said they a-mong the heath - en, The Lord hath done great things for them, great

Then said they a-mong the heath - en, Then said they a-mong the heath - en, The Lord hath done great things for them, great

CHORAL STYLE.

things for them.... The Lord hath done great things for us, where - of we are glad....

things for them.... The Lord hath done great things for us, where - of we are glad....

"Our Soul is Escaped."

Commence *piuissimo*, and gradually increase to *fortissimo*. But do not accelerate the movement, as *PRESTO* is about as fast as the words can be distinctly delivered.

PRESTO.

Our soul is es - caped as a bird from the snare, From the snare of the fowlers, Our soul

Our soul is es - caped as a bird from the snare, From the snare of the fowlers, Our soul

The first system of the musical score for 'Our Soul is Escaped.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'PRESTO.' and the dynamics are 'pp' (pianissimo). The lyrics are: 'Our soul is es - caped as a bird from the snare, From the snare of the fowlers, Our soul'.

is es - caped, . . The snare is broken, and we are escaped, The snare is brok-en,

is es - caped, . . The snare is broken, and we.. are escaped, . . The snare is brok-en,

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'is es - caped, . . The snare is broken, and we are escaped, The snare is brok-en,'. The piano part features a steady accompaniment with eighth and sixteenth notes.

* This Chorus may be omitted.

"Our Soul is Escaped."

79

and we are escaped, and we are escaped, and we are escaped, and we are es-caped.....

and we are escaped, and we are escaped, and we are escaped, and we are es-caped.....

ff Our soul is es-caped as a bird from the snare, From the snare of the fowl-ers,

ff Our soul is es-caped as a bird from the snare, From the snare of the fowl-ers.

"Our Soul is Escaped."

Our soul is escaped, Our soul is escaped, Our soul is escaped, Our soul is es - caped....

Our soul is escaped, Our soul is escaped, Our soul is escaped, Our soul is es - caped....

FINALE. "Praise ye the Lord."

CHORAL.—TENORS, and as many Sopranos as can be spared from the "Accompanying Chorus." *
 ALLEGRO con SPIRITO.

Be thou O God, ex - - - alt - - - ed

ALTO
 SOPRANO. Praise ye the Lord, praise God in his sanc - tu - a - ry! Praise him in..... the fir-mament of his

Praise ye the Lord, Praise God in his sanc - tu - a - ry! Praise him in..... the fir-mament of his

BASE.
 Praise ye the Lord, Praise God in his sanc - tu - a - ry! Praise him in the fir-mament of his

* There should be voices enough upon the "Choral" to have it distinctly heard above all the other parts. Brass instruments (well played of course) would be very effective here. Note—Choirs can choose either this Choral as a Finale or either of those following it. But one should be sung.

"Praise ye the Lord."

81

high, And as thy glo

power, Praise him for his might - y acts, Praise him ac - cord - ing to his ex - cel - lent great-ness,

power, Praise him for his might - y acts, Praise him ac - cord - ing to his ex - cel - lent great-ness,

power, Praise him, Praise him for his might - y acts, Praise him ac - cord - ing to his ex - cel - lent great-ness,

- ry fills the sky, So let

Praise him with the sound of the trum - pet, Praise him with the psaltery and harp, Praise him with the timbrel, Praise him with the timbrel and

Praise him with the sound of the trum - pet, Praise him with the psaltery and harp, Praise him with the timbrel and

Praise him with the sound of the trumpet, praise him, Praise him with the psaltery and harp, Praise him with the timbrel and dance, with the

"Praise ye the Lord!"

it be on earth dis . . .

dance, Praise him with or - - gans, Praise him up - on the loud cym-bals, The high sounding

dance, Praise him with or - - gans, Praise him up - on the loud cym-bals, The high sounding

tim-brel, Praise him with string-ed instruments and or - - gans, Praise him up - on the loud cym-bals, the high sounding

played, Till thou art here, as there, o - beyed.

cym - bals, Let ev - ery thing that hath breath praise the Lord, Praise ye the Lord, Praise ye the Lord.

cym - bals, Let ev - ery thing that hath breath praise the Lord, Praise ye the Lord, Praise... ye the Lord.


cym - bals, Let ev - ry thing that hath breath praise the Lord Praise ye the Lord, Praise.... ye the Lord.

CHORUS. "To God on high."

83

To be sung, if thought best, instead of the previous chorus.

MEDELSSOHN.

p 80 = 

To God on high be thanks and praise, Who deigns our bonds to sev - er; His cares our drooping souls up - raise, And

p To God on high be thanks and praise, Who deigns our bonds to sev - er; His cares our droop-ing souls up - raise, And

harm shall reach us nev - er; On him we rest, with faith as - sured, Of all that live the mighty Lord, For - ev - er and for - ev - er.

harm shall reach us nev - er; On him we rest, with faith as - sured, Of all that live the migh - ty Lord, For - ev - er and for - ev - er.

MODERATO. (Close with this if thought best.)

Beau-ti - ful are thy towers, Beau-ti - ful are thy towers, thy towers, O Zi - on, Love-ly in their

Beau-ti-ful are thy towers, Beau-ti - ful are thy towers, Beau-ti - ful are thy towers, thy towers, O Zi - on,

Beau-ti - ful are thy towers, beau-ti - ful are thy tow'rs,

strength, thy walls, thy walls and state - ly pal - a - ces.

beau-ti - ful are thy tow'rs.

"Beautiful are thy Towers." Continued.

85

Cres.

beau-ti - ful are thy tow'rs, thy tow'rs, O Zi - on, Love-ly in their strength, thy walls, thy walls and state - ly pal - a - ces,

beau-ti - ful are thy tow'rs, thy tow'rs, O Zi - on, Love-ly in their strength, thy walls, thy walls and state - ly pal - a - ces,

beau-ti - ful are thy tow'rs, thy tow'rs, O Zi - on, Love-ly in their strength, thy walls, thy walls and state - ly pal - a - ces,

MODERATO.

Cres.

For thy Shepherd lov-eth thee, He shall comfort thee in eve-ry dan-ger ; He shall defend thee in the day of trouble. His

He shall comfort thee in eve - ry danger ; He shall defend thee in the day of trouble.

For thy Shepherd lov-eth thee, He shall defend thee and comfort thee in every danger ; He shall defend thee in the day of trouble.

He shall comfort thee in eve - ry danger ; He shall defend thee in the day of trouble.

"Beautiful are thy Towers." Continued.

mp
 sun shall direct thee by day,
 Love-ly art thou, O Zi-on,
 His stars shall hold good watch o'er thee by night, Lovely art thou, O Zi-on,
 Firm are thy tow'rs and thy lofty
Slow.
 For thy good Shepherd lov-eth thee; He loveth thee, He shall guard thee, He shall defend thee, Thy foes shalt not lead thee captive,
 For thy good Shepherd loveth thee; He loveth thee, He shall guard thee, He shall defend thee, Thy foes shalt not lead thee captive, For thy
 He shall guard thee, He shall defend thee, Thy foes shalt not lead thee captive, For thy
domes.

"Beautiful are thy Towers." Continued.

87

Tempo.

f

Cres.

ALLEGRO MODERATO.

Thy foes, Thy foes, Thy foes, thy foes shall not lead, shall not lead thee captive, And thou shalt sing his

Lord shall guard thee, Thy foes, Thy foes, Thy foes, thy foes shall not lead thee captive, And thou shalt sing his

Lord shall guard thee, Thy foes, Thy foes, Thy foes, thy foes shall not lead thee captive, And thou shalt sing his praise,

Thy foes, thy foes shalt not lead, shalt not lead thee captive, And thou shalt sing his

praise, For - ev - er - more, And thou shalt praise his name for - ev - er - more, And thou shalt praise, And thou shalt praise, shalt

praise, For - ev - er - more, And thou shalt praise his name for - ev - er - more, And thou shalt praise, And thou shalt praise, shalt

for - ev - er - more, And thou shalt praise his name, for - ev - er - more, And thou shalt praise, And thou shalt praise, shalt

praise, For - ev - or more, And thou shalt praise his name,

"Beautiful are Thy Towers." Concluded.

praise his name, And thou shalt praise his name for - ev - er - more, A - men, A-men, A - men, A - men, A - - men.

praise his name, And thou shalt praise his name for - ev - er - more, A - men, A-men, A - men, A - men, A - - men.

praise his name, And thou shalt praise his name for - ev - er - more, A - men, A-men, A - men, A - men, A - - - men.

END OF ESTHER.

CONCERNING ESTHER, AND MORDECAI, AND HAMAN;

AND HOW,

IN THE REIGN OF ARTAXERXES, THE WHOLE NATION OF THE JEWS WAS IN DANGER OF PERISHING

JOSEPHUS's account of Esther is so full and complete, that it will very much enhance the interest of the piece to give the following extract:—

"Accordingly he, the king, gave order to certain persons to choose out of the virgins that were in his kingdom those that were esteemed the most comely. So when a great number of these virgins were gathered together, there was found a damsel in Babylon, both whose parents were dead, and she was brought up with her uncle Mordecai, for that was her uncle's name. This uncle was of the tribe of Benjamin, and was one of the principal persons among the Jews. Now it proved that this damsel, whose name was *Esther*, was the most beautiful of all the rest, and that the grace of her countenance drew the eyes of the spectators principally upon her; so she was committed to one of the eunuchs to take care of her; and she was very exactly provided with sweet odors, in great plenty, and with costly ointments, such as her body required to be anointed withal; and this was used for six months by the virgins, who were in number four hundred; and when Esther had come to him, he was pleased with her, and fell in love with the damsel, and married her, and made her his lawful wife, and kept a wedding feast for her on the twelfth month of the seventh year of his reign, which was called *Adar*. He also sent *angari*, as they are called, or messengers, unto every nation, and gave orders that they should keep a feast for his marriage, while he himself treated the Persians and the Medes, and the principal men of the nation for a whole month, on account of this his marriage. Accordingly Esther came to his royal palace, and he set a diadem upon her head: and thus was Esther married, without making known to the king what nation she was derived from. Her uncle also removed from Babylon to Shushan, and dwelt there, being every day about the palace, and enquiring how the damsel did, for he loved her as though she had been his own daughter

"Now the king had made a law, that none of his own people should approach him unless he were called, when he sat upon his throne; and men with axes in their hands stood round about his throne, in order to punish such as approached to him without being called. However, the king sat with a golden sceptre in his hand, which he held out when he had a mind to save any one of those that approached to him without being called; and he who touched it was free from danger. But of this matter we have discoursed sufficiently.

"Some time after this [two eunuchs] Bigthan and Teresh, plotted against the king; and Barnabazus, the servant of one of the eunuchs, being by birth a Jew, was acquainted with their conspiracy, and discovered it to the queen's uncle; and Mordecai, by the means of Esther, made the conspirators known to the king. This troubled the king; but he discovered the truth, and hanged the eunuchs upon a cross, while at that time he gave no reward to Mordecai, who had been the occasion of his preservation. He only bid the scribes to set down his name in the records, and bid him stay in the palace, as an intimate friend of the king's.

"Now, there was one Haman, the son of Ammedatha, by birth an Amalekite, that used to go in to the king; and the foreigners and Persians worshiped him, as Artaxerxes had commanded that such honor should be paid to him; but Mordecai was so wise, and so observant of his own country's laws, that he would not worship the man. When Haman observed this, he inquired whence he came; and when he understood that he was a Jew, he had indignation at him, and said within himself, that, 'whereas the Persians, who were free men, worshipped him, this man, who was no better than a slave, does not vouchsafe to do so.' And when he desired to punish Mordecai, he thought it too small a thing to request of the king that he alone might be punished; he rather determined to abolish the whole nation, for he was naturally an enemy to the Jews, because the nation of the Amalekites of which he was, had been destroyed by them. Accordingly he came

to the king, and accused them, saying, 'There is a certain wicked nation, and it is dispersed over all the habitable earth that was under his dominion; a nation separate from others, unsociable, neither admitting the same sort of divine worship that others do, nor using laws like to the laws of others; at enmity with thy people, and with all men, both in their manners and practices. Now, if thou wilt be a benefactor to thy subjects, thou wilt give order to destroy them utterly, and not leave the least remains of them, nor preserve any of them, either for slaves or for captives' But that the king might not be damnified by the loss of the tributes which the Jews paid him, Haman promised to give him out of his own estate forty thousand talents whensoever he pleased; and he said he would pay this money very willingly, that the kingdom might be freed from such a misfortune.

"When Haman had made this petition, the king both forgave him the money and granted him the men, to do what he would with them. So Haman, having gained what he desired, sent out immediately a decree, as from the king, to all nations, the contents whereof were these: 'Artaxerxes, the great king, to the rulers of the hundred and twenty-seven provinces, from India to Ethiopia, sends this writing: Whereas I have governed many nations, and obtained the dominion of all the habitable earth, according to my desire, and have not been obliged to do any thing that is insolent or cruel to my subjects by such my power, but have showed myself mild and gentle, by taking care of their peace and good order, and have sought how they might enjoy those blessings for all time to come: And whereas I have been kindly informed by Haman, who, on account of his prudence and justice, is the first in my esteem and in dignity, and only second to myself, for his fidelity and constant good will to me, that there is an ill-natured nation intermixed with all mankind, that is averse to our laws, and not subject to kings, and of a different conduct of life from others, that hateth monarchy, and of a disposition that is pernicious to our affairs, I give order that all these men, of whom Haman, our second father, hath informed us, be destroyed, with their wives and children, and that none of them be spared, and that none prefer pity to them before obedience to this decree. And this I will ' be executed on the fourteenth day of the twelfth month of this present year that so, when all that have enmity to us are destroyed, and this in one day, we may be allowed to lead the rest of our lives in peace hereafter.' Now, when this decree was brought to the cities and to the country, all were ready for the destruction and entire abolishment of the Jews against the day before mentioned; and they were very hasty about it at Shushan

in particular. Accordingly the king and Haman spent their time in feasting together with good cheer and wine, but the city was in disorder.

"Now, when Mordecai was informed of what was done, he rent his clothes, and put on sackcloth, and sprinkled ashes upon his head, and went about the city crying out, 'a nation that had been injurious to no man was to be destroyed.' And he went on saying thus as far as the king's palace, and there he stood, for it was not lawful for him to go into it in that habit. The same thing was done by all the Jews that were in the several cities wherein this decree was published, with lamentation and mourning, on account of the calamities denounced against them. But as soon as certain persons had told the queen that Mordecai stood before the court in a mourning habit, she was disturbed at this report, and sent out such as should change his garments; but when he could not be induced to put off his sackcloth, because the sad occasion that forced him to put it on was not yet ceased, she called the eunuch Acratheus, for he was then present, and sent him to Mordecai, in order to know of him what sad accident had befallen him, for he was in mourning, and would not put off the habit he had put on, at her desire. Then did Mordecai inform the eunuch of the occasion of his mourning, and of the decree which was sent by the king into all the country, and of the promise of money whereby Haman bought the destruction of their nation. He also gave him a copy of what was proclaimed at Shushan, to be carried to Esther; and he charged her to petition the king about this matter, and not think it a dishonorable thing in her to put on an humble habit for the safety of her nation, wherein she might deprecate the ruin of the Jews, who were in danger of it; for, that Haman, whose dignity was only inferior to that of the king's, had accused the Jews, and had irritated the king against them. When she was informed of this, she sent to Mordecai again, and told him that she was not called by the king, and that he who goes in to him without being called, is to be slain, unless when he is willing to save any one, he holds out his golden sceptre to him; but that to whomsoever he does so, although he go in without being called, that person is so far from being slain, that he obtains a pardon, and is entirely preserved. Now, when the eunuch carried this message from Esther to Mordecai, he bade him also tell her that she must not only provide for her own preservation, but for the common preservation of her nation; for, that if she now neglected this opportunity, there would certainly arise help to them from God some other way, but that she and her father's house would be destroyed by those whom she now despised. But Esther sent the very same

much back to Mordecai, [to desire him] to go to Shushan, and to gather the Jews that were there together to a congregation, and to fast and to abstain from all sorts of food on her account, and to [let him know that] she with her maidens would do the same; and then she promised that she would go to the king, and though it were against the law, and that if she must die for it, she would not refuse it.

"Accordingly, Mordecai did as Esther had enjoined him, and made the people fast: and he besought God, together with them, 'not to overlook his nation, particularly at this time, when it was going to be destroyed, but that, as he had often before provided for them, and forgiven when they had sinned, so he would now deliver them from that destruction which was denounced against them; for although it was not all the nation that offended, yet must they so ingloriously be slain; and that he was himself the occasion of the wrath of Haman, because, said he, I did not worship him, nor could I endure to pay that honor to him which I used to pay to thee, O Lord; for upon that his anger hath he contrived this present mischief against those that have not transgressed thy laws.' The same supplications did the multitude put up; and entreated that God would provide for their deliverance, and free the Israelites that were in all the earth from this calamity which was now coming upon them, for they had it before their eyes, and expected its coming. Accordingly, Esther made supplication to God after the manner of her country, by casting herself down upon the earth, and putting on her mourning garments, and bidding farewell to meat and drink, and all delicacies, for three days' time; and she entreated God to have mercy upon her, and to make her words appear persuasive to the king, and render her countenance more beautiful than it was before, that both by her words and beauty she might succeed, for the averting of the king's anger, in case he were at all irritated against her, and for the consolation of those of her own country, now they were in the utmost danger of perishing; as also that he would excite a hatred in the king against the enemies of the Jews, and those that had contrived their future destruction, if they proved to be contemned by him.

"When Esther had used this supplication for three days, she put off those garments, and changed her habit, and adorned herself as became a queen, and took two of her handmaids with her, the one of which supported her, as she gently leaned upon her, and the other followed after, and lifted up her large train (which swept along the ground) with the extremities of her fingers. And thus she came to the king, having a blushing redness in her countenance, with a pleasant agree-

ableness in her behavior; yet did she go in to him with fear, and, as soon as she was come over against him, as he was sitting on his throne, in his royal apparel, which was a garment interwoven with gold and precious stones, which made him seem to her more terrible, especially when he looked at her somewhat severely, and with a countenance on fire with anger, her joints failed her immediately, out of the dread she was in, and she fell down sideways in a swoon: but the king changed his mind, which happened, as I suppose, by the will of God, and was concerned for his wife, lest her fear should bring some very ill thing upon her, and he leaped from his throne, and took her in his arms, and recovered her by embracing her, and speaking comfortably to her, and exhorting her to be of good cheer, and not to suspect any thing that was sad on account of her coming to him without being called, because that law was made for subjects, but that she, who was a queen, as well as he a king, might be entirely secure; and, as he said this, he put the sceptre into her hand, and laid his rod upon her neck, on account of the law, and so freed her from her fear. After she had recovered herself by these encouragements, she said, 'My lord, it is not easy for me, on the sudden, to say what hath happened, for as soon as I saw thee to be great, and comely, and terrible, my spirit departed from me, and I had no soul left in me.' And while it was with difficulty, and in a low voice, that she could say thus much, the king was in great agony and disorder, and encouraged Esther to be of good cheer, and to expect better fortune, since he was ready, if occasion should require it, to grant to her the half of his kingdom. Accordingly, Esther desired that he and his friend Haman would come to her to a banquet, for she said she had prepared a supper for him. He consented to it; and when they were there, as they were drinking he bid Esther to 'let him know what she desired, for that she should not be disappointed, though she should desire the half of his kingdom.' But she put off the discovery of her petition till next day, if he would come again, together with Haman, to her banquet.

"Now, when the king had promised so to do, Haman went away very glad, because he alone had the honor of supping with the king at Esther's banquet, and because no one else partook of the same honor with the king but himself; yet, when he saw Mordecai in the court, he was very much displeased, for he paid him no manner of respect when he saw him. So he went home, and called for his wife Zeresh, and his friends, and when they were come, he showed them what honor he enjoyed, not only from the king, but from the queen also, for as he alone had that day supped with her, together with the king, so was he also invited

again for the next day; yet, said he, am I not pleased to see Mordecai the Jew in the court. Hereupon his wife Zeresh advised him to give order that a gallows should be made fifty cubits high, and that in the morning he should ask it of the king that Mordecai might be hanged thereon. So he commended her advice, and gave order to his servants to prepare the gallows, and to place it in the court, for the punishment of Mordecai thereon, which was accordingly prepared. But God laughed to scorn the wicked expectations of Haman, and, as he knew what the event would be, he was delighted at it; for that night he took away the king's sleep, and as the king was not willing to lose the time of his laying awake, but to spend it in something that might be of advantage to his kingdom, he commanded the scribe to bring him the chronicles of the former kings, and the records of his own actions; and when he had brought them, and was reading them, one was found to have received a country on account of his excellent management on a certain occasion, and the name of the country was set down; another was found to have had a present made him on account of his fidelity; then the scribe came to Bigthan and Teresh, the eunuchs that had made a conspiracy against the king, which Mordecai had discovered; and when the scribe said no more but that, and was going on to another history, the king stopped him, and inquired, 'Whether it was not added that Mordecai had a reward given him?' and when he said there was no such addition, he bid him leave off, and he inquired of those that were appointed for that purpose, what hour of the night it was; and when he was informed that it was already day, he gave order, that if they found any one of his friends already come, and standing before the court, they should tell him. Now, it happened that Haman was found there, for he was come sooner than ordinary to petition the king to have Mordecai put to death: and when the servants said that Haman was before the court, he bid them call him in; and when he was come in, he said, 'Because I know that thou art my only fast friend, I desire thee to give me advice, how I may honor one that I greatly love, and that after a manner suitable to my magnificence.' Now Haman reasoned with himself, that what opinion he should give, it would be for himself, since it was he alone who was beloved by the king; so he gave him that advice which he thought of all others the best; for he said, 'If thou wouldst truly honor a man whom thou sayest thou dost love, give order that he may ride on horseback, with the same garment which thou wearest, and with a gold chain about his neck, and let one of thy intimate friends go before him, and proclaim through the whole city, that whosoever the king honoreth, obtaineth this mark of his honor.' This was the advice which

Haman gave, out of a supposal that such reward would come to himself. Hereupon the king was pleased with the advice, and said, 'Go thou, therefore, for thou hast the horse, the garment, and the chain, ask for Mordecai the Jew, and give him those things, and go before his horse and proclaim accordingly; for,' said he, 'thou art my intimate friend, and hast given me good advice; be thou, then, the minister of what thou hast advised me to do. This shall be his reward from us, for preserving my life.' When he heard this order, which was entirely unexpected, he was confounded in his mind, and knew not what to do. However, he went out, and led the horse, and took the purple garment, and the golden chain for the neck, and finding Mordecai before the court, clothed in sackcloth, he bade him put that garment off, and put the purple garment on. But Mordecai, not knowing the truth of the matter, but thinking that it was done in mockery, said, 'O thou wretch, the vilest of all mankind, dost thou thus laugh at our calamities?' But when he was satisfied that the king bestowed this honor upon him, for the deliverance he had procured him, when he convicted the eunuchs who had conspired against him, he put on that purple garment which the king always wore, and put the chain about his neck, and got on horseback, and went round the city, while Haman went before, and proclaimed, 'This shall be the reward which the king will bestow on every one whom he loves, and esteems worthy of honor.' And when they had gone round the city, Mordecai went in to the king, but Haman went home, out of shame, and informed his wife and friends what had happened, and this with tears, who said, that 'he would never be able to be revenged on Mordecai, for that God was with him.'

"Now, while these men were thus talking one to the other, Esther's eunuchs hastened Haman away to come to supper; but one of the eunuchs named Sabuchadas, saw the gallows that was fixed in Haman's house, and inquired of one of his servants for what purpose they had prepared it. So he knew that it was for the queen's uncle, because Haman was about to petition the king that he might be punished; but at present he held his peace. Now when the king, with Haman, was at the banquet, he desired the queen to tell him what gift she desired to obtain, and assured her that she should have whatsoever she had a mind to. She then lamented the danger her people were in; and said, that she and her nation were given up to be destroyed, and that she, on that account, made this her petition; that she would not have troubled him, if he had only given order that they should be sold into bitter servitude, for such a misfortune would not have been intolerable; but she desired that they might be delivered from such a de-

struction.' And when the king inquired of her who was the author of this misery to them, she then openly accuse^d Haman, and convicted him, that he had been the wicked instrument of this, and had formed this plot against them. When the king was hereupon in disorder, and was gone hastily out of the banquet into the gardens, Haman began to intercede with Esther, and to beseech her to forgive him, as to what he had offended, for he perceived that he was in a very bad case. And as he had fallen upon the queen's bed, and was making supplication to her, the king came in, and being still more provoked at what he saw, 'O thou wretch (said he), thou vilest of all mankind, dost thou aim to force my wife?' And when Haman was astonished at this, and not able to speak one word more, Sabuchadas the eunuch came in, and accused Haman, and said, 'He found a gallows at his use, prepared for Mordecai, for that his servant told him so much, upon his inquiry, when he was sent to him to call him to supper.' He said further, that 'the gallows was fifty cubits high.' Which, when the king heard, he determined that Haman should be punished after no other manner than that which had been devised by him against Mordecai: so he gave order immediately that he should be hung upon those gallows, and be put to death after that manner. And from hence I can not forbear to admire God, and to learn hence his wisdom and his justice, not only in punishing the wickedness of Haman, but in so disposing it that he should undergo the very same punishment which he had contrived for another; as also because thereby he teaches others this lesson, that what mischiefs any one prepares against another, he, without knowing of it, first contrives it against himself.

"Wherefore Haman, who had immoderately abused the honor he had from the king, was destroyed after this manner, and the king granted his estate to the queen. He also called for Mordecai (for Esther had informed him that she was akin to him), and gave that ring to Mordecai which he had before given to Haman. The queen also gave Haman's estate to Mordecai; and prayed the king to deliver the nation of the Jews from the fear of death, and showed him what had been written over all the country by Haman, the son of Ammedatha; for that, if her country were destroyed, and her countrymen were to perish, she could not bear to live herself any longer. So the king promised her that he would not do any thing that should be disagreeable to her, nor contradict what she desired; but he bid her write what she pleased about the Jews, in the king's name, and seal it with his seal, and send it to all his kingdom, for that those who read epistles whose authority is secured by having the king's seal to them, would in no way contradict what was written therein. So he commanded the king's scribes to be sent for, and to write to

the nations on the Jews' behalf, and to his lieutenants and governors, that were over his hundred and twenty-seven provinces, from India to Ethiopia. Now the contents of this epistle were these: * 'The great king Artaxerxes to our rulers, and those that are our faithful subjects, sendeth, greeting: many men there are, who, on account of the greatness of the benefits bestowed on them, and because of the honor which they have obtained from the wonderful kind treatment of those that bestowed it, are not only injurious to their inferiors, but do not scruple to do evil to those that have been their benefactors, as if they would take away gratitude from among men, and by their insolent abuse of such benefits as they never expected, they turn the abundance they have against those that are the authors of it, and suppose they shall lie concealed from God in that case, and avoid that vengeance which comes from him. Some of these men, when they have had the management of affairs committed to them by their friends, and bearing private malice of their own against some others, by deceiving those that have the power, persuade them to be angry at such as have done them no harm, till they are in danger of perishing, and this by laying accusations and calumnies. Nor is this state of things to be discovered by ancient examples, or such as we have learned by report only, but by some examples of such impudent attempts under our own eyes; so that it is not fit to attend any longer to calumnies and accusations, nor to the persuasions of others, but to determine what any one knows of himself to have been really done, and to punish what justly deserves it, and to grant such favors to such as are innocent. This hath been the case of Haman, the son of Ammedatha, by birth an Amalekite, and alien from the blood of the Persians, who, when he was hospitably entertained by us, and partook of that kindness which we bear to all men, to so great a degree as to be called my father, and to be all along worshiped, and to have honor paid him by all in the second rank after the royal honor

* The true reason why king Artaxerxes did not here properly revoke his former barbarous decree for the universal slaughter of the Jews, but only empowered and encouraged the Jews to fight for their lives, and to kill their enemies if they attempted their destruction, seems to have been that old law of the Medes and Persians, not yet laid aside, that whatever decree was signed both by the king and his lords, could not be changed, but remained unalterable. Dan. vi. 7, 8, 9, 12, 15, 17: Esther i. 19, and viii. 2. And Haman having engrossed the royal favor, might perhaps have himself signed this decree for the Jews' slaughter, instead of the ancient lords, and so might have rendered it by their rule irrevocable.

due to ourselves, he could not bear his good fortune, nor govern the magnitude of his prosperity with sound reason; nay, he made a conspiracy against me and my life, who gave him his authority, by endeavoring to take away Mordecai, my benefactor and my saviour, and by basely and treacherously requiring to have Esther, the partner of my life, and of my dominion, brought to destruction, for he contrived by this means to deprive me of my faithful friends, and transfer the government to others. But since I perceived that these Jews, that were by this pernicious fellow devoted to destruction, were not wicked men, but conducted their lives after the best manner, and were men dedicated to the worship of that God who hath preserved the kingdom to me and my ancestors, I do not only free them from the punishment which the former epistle, which was sent by Haman, ordered to be inflicted on them, to which if you refuse obedience you shall do well, but I will that they have all honor paid them. Accordingly, I have hanged up the man that contrived such things against them, with his family, before the gates of Shushan, that punishment being sent upon him by God, who seeth all things. And I give you in charge, that you publicly propose a copy of this epistle through all my kingdom: that the Jews may be permitted peaceably to use their own laws; and that you assist them; that at the same season whereunto their miserable estate did belong, they may defend themselves the very same day from unjust violence, on the thirteenth day of the twelfth month, which is Adar, for God hath made that day a day of salvation instead of a day of destruction to them: and may it be a good day to those that wish us well, and a memorial of the punishment of the conspirators against us! And I will that you take notice, that every city and every nation that shall disobey any thing that is contained in this epistle, shall be destroyed by fire and sword. However, let this epistle be published through all the country that is under our obedience, and let all the Jews, by all means, be ready against the day before-mentioned, that they may avenge themselves upon their enemies.'

"Accordingly the horsemen who carried the epistles, proceeded on the ways which they were to go with speed: but as for Mordecai, as soon as he had assumed the royal garment and the crown of gold, and had put the chain about his neck, he went forth in a public procession; and when the Jews who were at Shushan saw him in so great honor with the king, they thought his good fortune was common to themselves also, and a joy and a beam of salvation encompassed the Jews, both those that were in the cities and those that were in the countries, upon the publication of the king's letters insomuch that many even of the other nations circum-

cised their toreskin for fear of the Jews, that they might procure safety to themselves thereby; for, on the thirteenth day of the twelfth month, which according to the Hebrews is called Adar, but, according to the Macedonians Dystrus, those that carried the king's epistles gave them notice, that the same day wherein their danger was to have been, on that very day should they destroy their enemies. But now the rulers of the provinces, and the tyrants, and the kings, and the scribes, had the Jews in esteem, for the fear they were in of Mordecai forced them to act with discretion. Now, when the royal decree was come to all the country that was subject to the king, it fell out that the Jews at Shushan slew five hundred of their enemies; and when the king had told Esther the number of those that were slain in that city, but did not well know what had been done in the provinces, he asked her whether she would have any thing further done against them, for that it should be done accordingly. Upon which she desired that the Jews might be permitted to treat their remaining enemies in the same manner the next day; as also that they might hang the ten sons of Haman upon the gallows. So the king permitted the Jews so to do, as desirous not to contradict Esther. So they gathered themselves together again on the fourteenth day of the month Dystrus, and slew about three hundred of their enemies, but touched nothing of what riches they had. Now there were slain by the Jews that were in the country, and in the other cities, seventy-five thousand of their enemies, and these were slain on the thirteenth day of the month, and the next day they kept as a festival. In like manner the Jews that were in Shushan gathered themselves together, and feasted on the fourteenth day, and that which followed it; whence it is, that even now all the Jews that are in the habitable earth keep these days festival, and send portions to one another. Mordecai also wrote to the Jews that lived in the kingdom of Artaxerxes to observe these days, and celebrate them as festivals, and to deliver them down to their posterity, that this festival might continue for all time to come, and that it might never be buried in oblivion; for, since they were about to be destroyed on these days by Haman, they would do a right thing, upon escaping the danger in them, and on them inflicting punishments on their enemies, to observe those days, and give thanks to God on them; for which cause the Jews still keep the forementioned days, and call them days of *Phurim* [or *Purim*]. And Mordecai became a great and illustrious person with the king, and assisted him in the government of the people. He also lived with the queen, so that the affairs of the Jews were, by their means, better than they could ever have hoped for. And this was the state of the Jews under the reign of Artaxerxes."

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